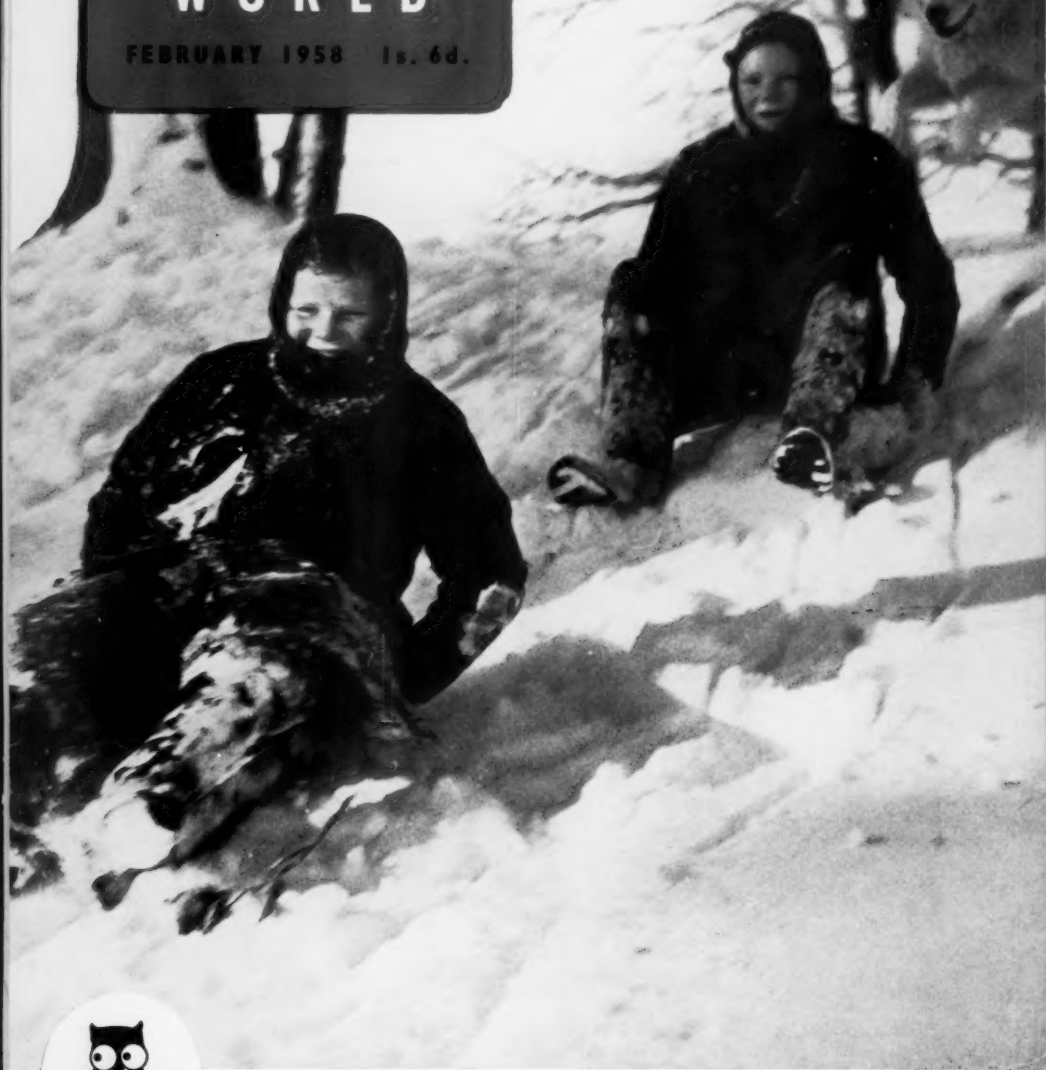


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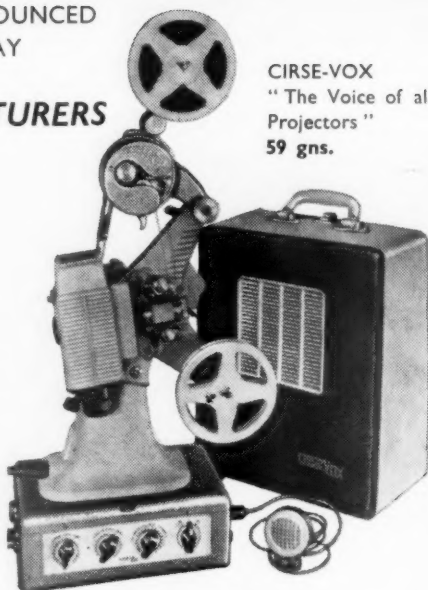
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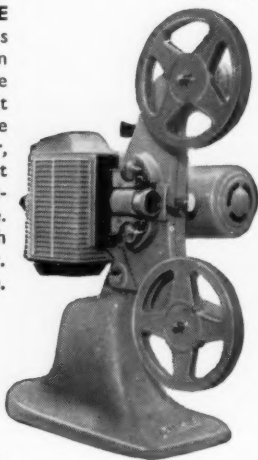


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THE IDEAL METHOD of aligning your camera when filming titles is to place a Zodel Titling Lamp in the camera gate together with a strip of white leader film and project an image of the gate aperture on to the title card. The camera is then fixed in position and perfect centring of your titles is certain. The Zodel Titling Lamp is so tiny that it will fit into the gate of most cameras. It operates from an ordinary 4½ volt flash-lamp battery. Price, with lead 10/-, post 6d. Obtainable only from Wallace Heaton Ltd.

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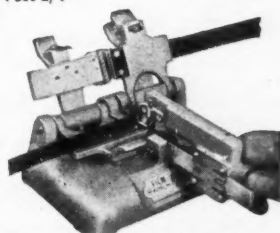
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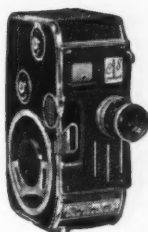
with fixed focus f/2.5 lens	£48 19 4
with focusing f/1.9 lens	£66 0 6
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BOLEX C8



BOLEX H8

BOLEX H8

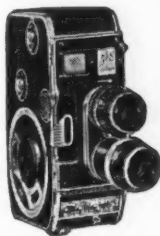
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BOLEX B8

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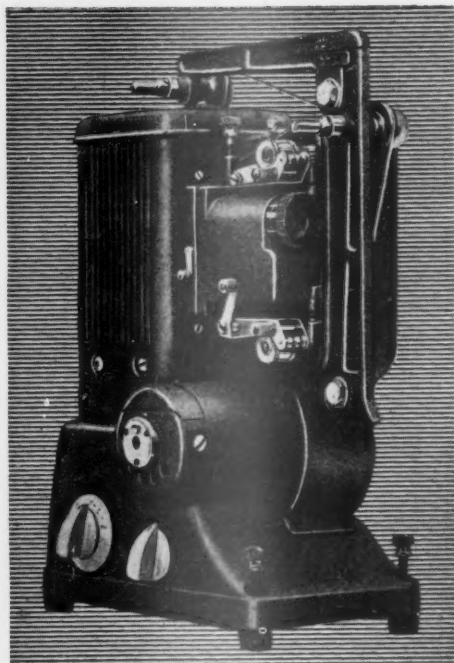
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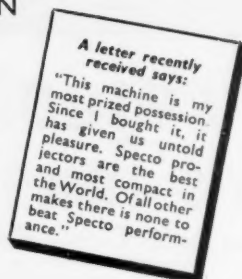
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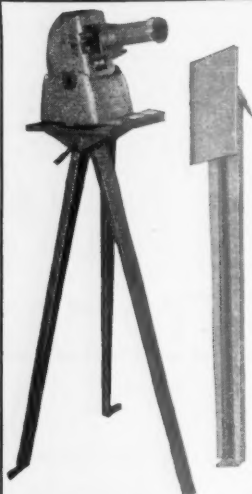


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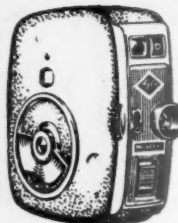
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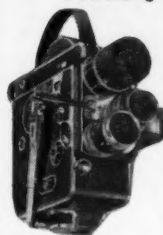
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*For H.16 Reflex only

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For sound reproduction from both optical and magnetic sound tracks at 16 or 24 f.p.s. and recording on full, half- or edge-width magnetic tracks at either speed. With incorporated erase head for editing and re-recording. Will produce optical and magnetic sound tracks simultaneously if desired. Also provides for recording from optical on to magnetic track on same film. Facilities for mixing separate inputs of gramophone and microphone. Press-to-record button is electrically interlocked, making accidental erasure impossible. Ardoloy tipped peckers and anti-click cam incorporated in intermittent mechanism. "Double-life" reversible record/replay head fitted. 2,000ft. spool capacity; 2in. projection lens; reverse running switch; 30 watt amplifier; 750 watt 115v. lamp. Complete with speaker, mains unit, microphone and 50ft. film.

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£10 18 3

Or deposit of £1 12 9 with 8 payments of £1 4 5.



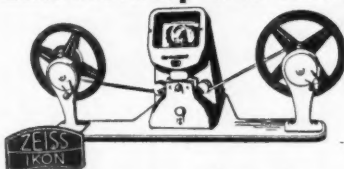
8mm. CIMA D.8

For 25ft. 8mm. dbl.-run film in daylight loading cassette. 12.5 mm. f/2.5 Isco-Westar coated lens; parallax corrected optical viewfinder; smooth release and cable release sockets for single shot and remote control exposures and delayed action exposures. Accurate footage indicator showing length of film exposed; interchangeable telephoto and wide angle lenses available. Complete with cable release.

£29 19 6

Or deposit of £4 10 0 with 8 monthly payments of £3 7 0.

Zeiss Moviscop Cine Viewer

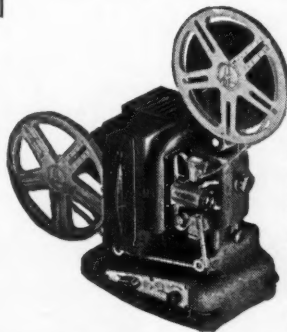


The film may be run through these precision viewers either in a forward or backward direction. The viewing screen is well hooded so that a very bright picture may be seen with normal room lighting on. In stock with the new grey finish.

16mm. Model
£38 16 6

8mm. Model
£38 2 6

8mm. Paillard M8R



The M8R is the ideal projector for home use. Can be used on A.C./D.C. 110-250v. Manual or motor rewind. With 20mm. lens; 500 watt lamp; 2 or 1in. ctd. lens; 400ft. reel in can.

£68 0 0

Or deposit of £34 with 18 payments of £2 1 7.

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28 OLD BOND STREET

Tel.: Hyde Park 5048/9

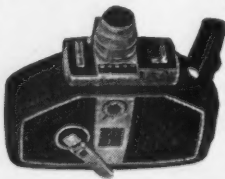
Westminster PHOTOGRAPHIC

G.B.-BELL & HOWELL 240

16mm. Spool loading 50 or 100ft., 5 speeds, 6-48 ft. lens with interchangeable lenses with automatic exposure guide, Footage and motor wind indicator. Zoom type viewfinder. Single picture. Fast and simple self-thread film loading. With f/1.9 lens and case

£128.2.0

or 9 monthly payments of £14 17 4. Immediate delivery on receipt of first payment.



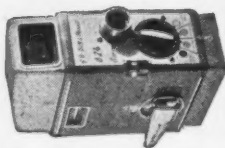
G.B.-BELL & HOWELL 624B

WITH F/1.9 LENS

This camera is identical in design to the well-proven 624 with f/2.3 lens. Integral exposure guide using international exposure symbols is another addition, and excellent features such as single picture device, telephoto finder masking, etc. are of course retained.

£29.14.2 Single case 48/8

Or 9 monthly payments of £3 9 0. Immediate delivery on receipt of first payment.



BELL & HOWELL 200EE

The camera that really thinks for you. 16mm. magazine loading. f/1.9 lens coupled to "electric eye" photocell which automatically adjusts aperture to suit the light. Compensates for speed of film in use. Five speeds, 16-64 f.p.s.

Supplied complete with top quality leather case

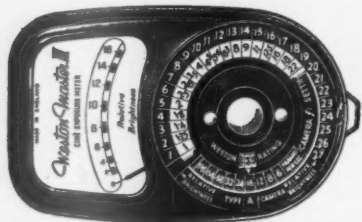
£231.0.0



NOW IN STOCK!

WESTON III CINE

Long awaited, the Weston III cine has now arrived. It offers greater scope with its increased film speed range and easier and faster operation with larger calculating dials.



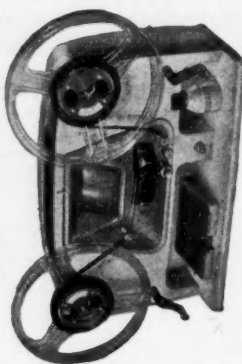
£10.18.3

Case 15/-

or 9 monthly payments of 27/- complete.

Immediate delivery on receipt of first payment.

8mm. PORTAY EDITOR



An extremely compact 8mm. movie camera. Viewing screen approximately 2in x 3in. giving brilliant evenly illuminated picture, integral 2 speed rewind for editing or direct notching device. Space is provided for splicer, cement and 400ft. spool.

Complete in carrying case, **£19.19.0** or 9 monthly payments of £2 6 4. Immediate delivery on receipt of first payment.

EUMIG ELECTRIC

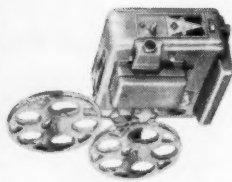
8mm. battery operated constant speed motor. F/2.8 lens, pin sharp from 3ft. to infinity. Takes telephoto and wide angle attachments.

£33.7.2

Case £4 0 8
Or 9 monthly payments of £4 6 9 complete. Immediate delivery on receipt of first payment.



8mm. Agfa Movecator

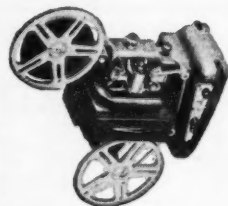


This new projector is an excellent example of precision manufacture combined with really magnificent performance. It is a compact machine using an 8 amp. lamp giving a tremendous screen brilliance. Integral fast rewind. Finished in attractive grey crackle with chrome fittings the machine is priced at:

£38.7.4 and carrying case **£3.17.6**

Or 9 monthly payments of **£4.18.1** complete. Immediate delivery on receipt of first payment.

BOLEX M.8.R

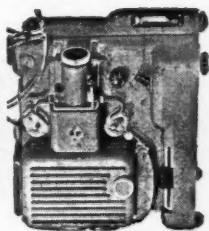


8mm. 500 watt lighting. Internal resistance. Motor rewind. Minimum speed regulator. Automatic loop former. Independent lamp/motor switching. Exquisitely manufactured, the accent is on ease of use and accessibility for cleaning.

£68.0.0 including lamp.

Or 9 monthly payments of **£7.17.10**. Immediate delivery on receipt of first payment.

EUMIG P.8



8mm. 8 amp. lighting. By far the most compact machine on the market. Fold-away 400ft. arms. Gared rewind. Extremely quiet in operation. All voltages 100/250. Takes the PHONOMAT sound attachment.

£32.0.0 including lamp.

Or 9 monthly payments of **£3.14.5**. Immediate delivery on receipt of first payment.

HARTING H.M.6

This is a new Hi-Fi tape recorder built to professional broadcasting standards. A smart machine with push button operation, 2 speeds, 3½in. and 7½in. i.p.s. giving a frequency response of up to 15,000 cycles. 2 speakers—9in. elliptical bass and 2½in. treble. Fast rewind and instant braking. Finished in two-tone grey with gold trim. This recorder carries a 12 months guarantee.

£36.2.0

Moving coil studio microphone, £9.19.6 or 9 monthly payments of **£11.2.11** complete. Immediate delivery on receipt of first payment.

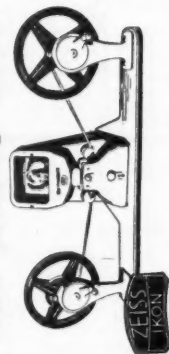
FERROGRAPH



Of superb quality in both production and performance the Ferrograph is one of the world's finest recorders. It is a two-speed, twin track machine giving 2½ watts of distortionless output through high quality elliptical speaker. Three motors are used to drive the reels and capstan and operate the high-speed rewind. 40-15,000 c.p.s. response at 1½in. per second tape speed. The Ferrograph can be used for high quality reproduction of records and in conjunction with F.M. and other tuners.

£95.15.0 With microphone and stand. Or 9 monthly payments of **£11.2.4**. Immediate delivery on receipt of first payment.

Zeiss Moviscop Viewer



Superbly produced and finished, this editor gives a large picture with maximum brilliance. Built-in switch for changing from 16mm. to 8mm. section. Complete with 2 speed rewind bench.

8mm. **£38.2.6**

16mm. **£38.16.6**

Or 9 monthly payments of **£4.8.8**. Or 9 monthly payments of **£4.10.3**. Immediate delivery on receipt of first payment.

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Bennett

TWO NEW ANGENIEUX LENSES

These are fitted with standard C type mount for all 16mm. cameras

15mm. f/1.3 focusing Wide Angle.

This is an extremely fast lens ideal for interiors, where space is limited and illumination poor, complete with positive optical viewfinder, £56 0 0

17mm. to 68mm. f/2.5 focusing

Zoom lens, this lens is adjustable from 17mm. to 68mm. focal length, and has a built-in through the lens viewfinder that is automatically adjusted to the focal length chosen. Complete £175 0 0

THE LEADING CINE SPECIALIST

Bolex H.8, fitted frame counter, 12.5mm. f/2.5 Yvar, 36mm. f/2.8 Yvar £136 0 0

Bell & Howell, 16mm. 70 D.A., 15mm. f/2.5, 25mm. f/1.5, 50mm. f/3.5 Cooke lenses £165 0 0

Bell & Howell 16mm. Autoload, 25mm. f/1.9 Serital, 5 speeds, 50ft. magazine load £79 10 0

Kodak Royal 16mm., 25mm. f/1.9 Ektar, 3 speeds, 50ft. magazine loading, in case £89 10 0

8mm. Bolex L.8, f/2.8 focusing Yvar, 4 speeds, case £39 10 0

8mm. Bell & Howell Sportster, f/2.5 Mytal, 4 speeds, case £37 10 0

Paillard Bolex Dual 9.5mm., 16mm. projector model D.A. 40mm. Dallmeyer lens. Still picture device, reverse running. £29 10 0

Paillard Bolex Dual, 9.5mm. 16mm. projector model G.916, 40mm. Dallmeyer lens. Still picture device, reverse running, gear driven spool arms, power rewind. Complete in case. £49 10 0

Our Guarantee

All used equipment is carefully checked and tested before being put up for sale, this enables us to retain the very high standard of used equipment offered by all Bennett branches. All goods are fully guaranteed for 12 months.

Bell & Howell 8mm. projector model 606. Still picture device, gear driven spool arms, power rewind, 25mm. f/1.6 lens. Complete, in as new condition, a very silent running projector. £47 10 0

Kodascope 8mm. projector model Eight-30. Universal voltage 100v. to 250v., variable speeds motor, perfect condition £15 10 0

8mm. Bolex C.8, 13mm. f/1.9 Yvar, 6 speeds, case £57 10 0

8mm. Bolex L.8, f/2.5 focusing Yvar, 4 speeds, case £37 10 0

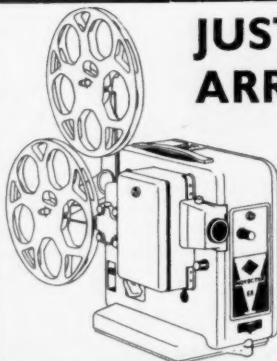
8mm. Dekko, f/2.5 lens, 4 speeds, case £27 10 0

8mm. Ammor, f/4.5 lens, single shot and one speed, case £14 10 0

8mm. Kodak 8-55, f/2.7 Ektanon, single speeds, case £29 10 0

8mm. Kodak Cine Eight, f/3.5 lens, £21 10 0

JUST— ARRIVED



The new 8mm. Agfa Movector E.8 projector 12v. 100w. lamp, giving extremely bright and even illumination. May be used on 110v. to 230v. mains voltage. Variable motor speeds, complete in fitted case. £42 4 10.

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With unique loop reforming sprocket, 500 watt lamp, simple threading, motor rewind. Price: £48 0 0.
Case £5 15 0.

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4" f/3.5 Dallmeyer
telephoto ... £15 15 0
3" f/4 Dallmeyer £10 10 0
3" f/3.5 Ross ... £9 10 0
23mm. f/2.5 TTH. £3 15 0
1" f/1.5 Dallmeyer £12 10 0
1" f/1.9 Ross ... £7 15 0



GRUNDIG T.K.8/3.D TAPE RECORDER. This is a high fidelity portable recorder with two speeds, 3 1/2 in. and 7 1/2 in. per second. Standard recording time 30 min. per second and half-hour playing at 7 1/2 in. per second on each track. Three built-in speakers, 4 watt output. Fre. res. 50-9,000 c.p.s. at 3 1/2 in. " " 50-1,300 c.p.s. at 7 1/2 in. Price ... £78 15 0
Condenser, Mic. ... £6 6 0

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8mm. B. & H. Sportster, f/2.5 coated ... £32 10 0
8mm. Cine Kodak 8/20, f/3.5 ... £16 17 6
8mm. Cine Kodak 8/20, f/1.9 ... £25 0 0
8mm. Christian, f/1.9 Berthiot coated lens, 3 speeds ... £38 0 0
8mm. Emel triple lens turret, f/1.9 and 6.5mm. telephoto lens attachment and 35mm. f/3.5 tele. 5' filming speeds, back-wind, compensated for parallax, in case ... £45 10 0
8mm. Cine Nizo, f/1.5 Meyer and 50mm., f/2.8 telephoto lens ... £37 10 0
8mm. Revere Magazine, f/2.8, 5' speeds ... £31 10 0
8mm. Cine Kodak 8/20, f/2.7 coated ... £19 19 0
9.5mm. Pathe Lux Motocamera, f/3.5 ... £9 10 0
9.5mm. Pathe Lux Motocamera, f/2.5 loc. mount and 2x telephoto lens attachment ... £19 19 0
9.5mm. Pathe "H" Motocamera, f/2.5 ... £17 17 0
9.5mm. Pathe "H" Motocamera, f/2.5, 4 speeds ... £19 19 0
16mm. B. & H. "75", f/3.5, 100ft. loading ... £23 10 0
16mm. B. & H. "70D", triple lens turret, 1 in. f/1.5 Meyer coated, 2 in. f/3.5 Wollensaak, 3 in. f/2.9 Dallmeyer coated lens and combination case ... £120 0 0

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8mm. G.B.-B. & H. model "624B" with 10mm. f/1.9 lens.

Easy film loading. Exposure dial settings. Single frames & continuous running. ... £29 14 0

Ever-ready case £3 10 0
AND ON EASY TERMS

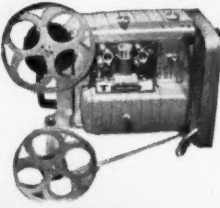
16mm. "BB" Junior Cine Kodak, f/3.5 ... £21 0 0
16mm. "BB" Junior Cine Kodak, f/1.9 ... £32 10 0
16mm. Cine Kodak "K", f/1.9, 100ft. loading ... £54 0 0
16mm. Cine Kodak "K", f/1.9 and 2 1/2 in. f/2.7 Kodak-tele and adaptor, 100ft. spool loading ... £72 0 0
16mm. Cine Kodak "B", f/3.5, 100ft. spool loading ... £22 10 0
8mm. Dekko model "825", f/2.5 coated ... £21 10 0
8mm. Cine Kodak "825", f/2.7 coated, as new ... £25 10 0
8mm. Eumig "C.8", Electric, f/2.8 coated, as new ... £27 10 0

USED CINE PROJECTORS

16mm. Kodascope "EE", 300 watts and case ... £24 10 0
9.5/16mm. Bolex G.916, 500 watts, Vernier lamp control with transformer ... £45 0 0
9.5/16mm. Pathe 200B, 200 watts with resist-ance ... £25 10 0
9.5/16mm. Specto Standard High intensity 100 watt lamp with built-in transformer ... £31 10 0
16mm. B. & H. 750 watts. Stills and reverse ... £69 10 0
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8mm. Eumig P.8, 100 watt high intensity lamp ... £25 10 0
8mm. G.B.-B. & H. "625", 500 watts ... £28 10 0

MAGNAFONER'S TAPE RECORDER.

The Magnafon is a three-speed recorder, light, portable and modestly priced. The three tape speeds of 3 1/2 in., 7 1/2 in. and 15 in. per second with twin-track recording, give playing times of 15, 30 and 60 minutes respectively, 4 watt output. Two speakers. Complete with microphone ... £57 15 0.



G.B.-Bell & Howell 625
8mm. Constant speed motor, 500 watt lamp, f/1.6 lens, motor rewind, entirely self-contained. Price: £35 0 0.

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2" for Kodascope
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1 1/2" for Kodascope
"C" ... £1 10 0
2 1/2" for Victor ... £4 0 0
3" for B.T.H. ... £3 10 0
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"Gon" and
"Gem" ... £3 17 6
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THE 8MM. CINE SPECIALISTS

WHEN contemplating purchase of cine equipment, see it at one of Dixon's Camera Centres if you can. Should this be inconvenient, buying by post from Dixon's is almost as good, because we send all cine equipment for genuine 7 Days' Trial. If not 100 per cent pleased, return goods undamaged and we refund deposit at once. This is the only safe way to buy by post—the famous Dixon way.

Bell & Howell 624-B



RELIABLE 8mm. camera ideal for the man just moving into movies. Takes standard double-8 spool loading films. Very easy to load, simple to operate. Has f/1.9 lens, large viewfinder, long-running motor and 3-way start button.

Cash Price £31 5 0. ONLY 60/-
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P. Bolex C8

POCKET-sized camera for the connoisseur, capable of highest class work. Has 7 filming speeds, single frame release, zoom-type finder. With f/2.5 colour-corrected lens.

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POPULAR cine camera driven by a small electric motor powered by flash lamp battery—no winding necessary. Fitted with f/2.8 coated lens.

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LATEST version of the well-known B. & H. Sportster is a twin-lens swing-turret camera. The lens and viewfinder aligned automatically, and a large range of high-quality Taylor Hobson interchangeable lenses is available. Fitted with 12.5mm. f/2.5 universal Trital lens as standard, 5 running speeds and 3-way starting button.

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FREE 7 DAY TRIAL

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8mm. CAMERAS & LENSES			
Kodak Brownie, f/2.7 ...	£ 21 17 10	s. d. 45 0	s. d. 52 10
G.B.-Bell & Howell 624, f/2.3 ...	28 13 6	55 0	69 9
G.B.-Bell & Howell 624-B, f/1.9	31 5 0	60 0	76 1
G.B.-Bell & Howell 605A Sportster, f/1.7 ...	62 11 0	125 0	151 4
G.B.-Bell & Howell 605A Sportster, f/2.5 ...	45 17 5	90 0	111 2
14in. f/1.9 Serital... ..	26 8 2	55 0	63 7
B. & H. Sportster Duo, f/2.5 ...	56 5 11	115 0	135 11
6.5mm. f/1.75 Taytal, with viewfinder ...	27 2 1	55 0	65 5
Specto 88, f/2.5	41 14 0	85 0	100 8
Zeiss Movikon, f/1.9, new variable speed model ...	59 5 0	120 0	143 2
Paillard Bolex Model C8, f/2.5 Yvar	49 19 4	100 0	120 10
Paillard Bolex Model B8, f/2.5 Yvar	63 17 4	130 0	154 2
Paillard Bolex Model B8, f/1.9 Yvar	79 18 6	160 0	193 5
Eumig Electric, f/2.8	33 7 2	65 0	80 11
Eumig Model C3, f/1.9, coupled exposure meter	75 1 2	150 0	181 6

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EFFICIENT tape recorder which at same time is compact, beautifully styled and extremely simple to operate. Many thousands of these instruments now in use all over the world.

Single tape loading is 850ft. long and lasts for 1½ hrs. The loudspeaker is a high-fidelity magnet type and the amplifier output is 2.5 watts, ample for all ordinary requirements.



Low-running cost because tapes can be erased and new recordings made on them.

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8mm. PROJECTORS (Prices include lamp)	£ s. d.	s. d.	s. d.
G.B.-Bell & Howell 625	35 0 0	70 0	84 8
G.B.-Bell & Howell 606	59 0 0	120 0	142 5
Kodascope Eight-500	45 0 0	90 0	108 10
Eumig Model P8	32 0 0	65 0	77 3
Eumig Model Pa6	61 14 6	123 0	149 2
Eumig Phonomat...	18 15 0	40 0	45 0
Specto 8mm. Popular	36 0 0	70 0	87 4
EDITORS			
Meviscop 8mm. viewer	36 2 6	70 0	87 9
Murray 8mm. viewer	13 7 6	30 0	32 0
SCREENS			
Raybright 30 x 22in., beaded	3 0 0	5 0	7 5
Raybright 40 x 30in., white	3 6 0	5 0	8 2
Raybright 40 x 30in., beaded	4 10 9	10 0	10 11
Huntsman 40 x 30in., white	7 0 0	15 0	16 10
Huntsman 40 x 30in., beaded	8 2 6	15 0	19 11
TAPE RECORDERS			
Grundig Model TK5	55 13 0	110 0	134 9
Grundig Model TK8	81 18 0	165 0	197 11
Elizabethan-56	54 12 0	110 0	131 11
TRIPODS			
Stabilo 8mm. cine tripod	5 19 11	10 0	14 9

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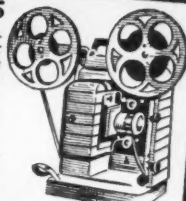
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B & H 625

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Bell & Howell 606

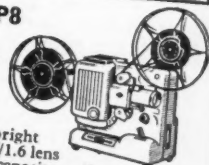


HAS f/1.6 lens, 400ft. spool capacity, separate switches for lamp and motor. Uses 500 watt lamp included in price. Price £59 0 0. Deposit 120/- then 8 monthly payments 142/5.

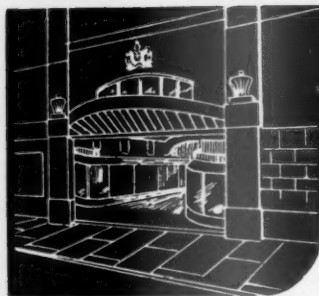
120/- DOWN

Eumig P8

SMALL, smart, easily transported 8mm. projector giving a wonderfully bright picture. Has f/1.6 lens 400ft. spool capacity. Easy to load and easy to operate. Price £32. Sent to you for Week's Trial for only 65/- returnable deposit, then 8 monthly payments of 77/3.



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PAILLARD BOLEX C.8 and B.8

These two cameras are identical.

The only difference between the C.8 and B.8 is that the B.8 is fitted with a revolving twin turret head. Otherwise specification is as follows. 7 variable speeds from 8 to 64 frames per second. Zoom type direct optical finder accommodating 12.5mm., 25mm. and 36mm. lenses. Provision for cable release, single shots, continuous run, safety lock. Automatically setting footage indicator, governor controlled motor. Both cameras take Standard D mount lenses. Prices as follows: Illustrated above is the C.8 with Som Berthiot Pan Cinor ZOOM lens, which has a variable focal length extending from 12.5mm. to 36mm.

PAILLARD BOLEX C.8

Fitted with 12.5mm. f/2.5 Yvar fixed focus lens ... £49 19 4
Fitted with 13mm. f/1.9 Yvar in focusing mount ... £66 0 6
Fitted with 12.5mm. f/1.5 Switar in focusing mount ... £102 17 2

PAILLARD BOLEX B.8

Fitted with 12.5mm. f/2.5 Yvar fixed focus lens ... £63 17 4
Fitted with 13mm. f/1.9 Yvar in focusing mount ... £79 18 6
Fitted with 12.5mm. f/1.5 Switar in focusing mount ... £116 15 2

New Kern Lenses from Stock, for 16mm.

10mm. Switar, f/1.6 ...	£87 11 4
10mm. field adaptor, "Codis" ...	£2 14 2
16mm. Yvar, f/2.8 ...	£29 3 9
75mm. Yvar, f/2.8 ...	£50 0 9
Rear focuser for H.16 ...	£13 4 1
For 8mm.	
5.5mm. wide angle Switar, f/1.8 ...	£58 7 7
5.5mm. field adaptor ...	£2 3 1
36mm. Yvar, f/2.8 ...	£29 3 9

Accessories for B.8/C.8 and L.8:

Twin zip soft leather carrying case. For two 25ft. films, sundries. Code Besac ...	£4 17 4
Solid type de luxe carrying case in smooth brown leather for two 25ft. films, exposure meter, etc. Code Luxca ...	£5 0 8
Ever Ready leather case for B.8/C.8. Code Prebe ...	£5 4 3
Solid type case for B.8/C.8 with Pan Cinor 36 film and exposure meter. Code Hupsu ...	£6 5 1
Parallax corrector prisms (set of 2 in case):	
10in. and 20in. Code Prism ...	£4 7 7
1ft. and 2ft. Code Prift ...	£4 7 7
Bagom adaptor for using 16mm. lenses on B.8 or C.8	£2 1 2
Alfal lens hood and filter mount ...	£2 1 0

Second-hand, as new, Som Berthiot Pan Cinor Zoom lens, f/2.8, 20-60mm., variable focus. ... £132 10 0

STAR ITEMS

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- ★ **Paillard Bolex H.16 Reflex**, with 25mm. f/1.5 Pizar reflex lens ... £243 5 0
- ★ **Paillard Bolex H.8**, with f/1.9 Yvar ... £153 11 11
- ★ **Paillard Bolex, C.8**, with Som Berthiot Pan Cinor ZOOM lens. F/2.8 focusing from 2½ft. to infinity. Continuously variable focal length between 12.5mm. & 36mm. ... £164 0 4
- ★ **Paillard Bolex Pan head** Tripod, spirit level, guiding handle with cable release, legs can be locked at required angle or height. CODE: POTRE ... £32 2 2
- ★ **Paillard Bolex, 8mm. Titling unit**, complete with lights, reflectors, etc. ... £29 0 0

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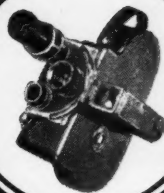
March is the date!! (Exact date and times to be announced in the next issue of A.C.W.)

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Price ... £78 0 7 Ever-ready case ... £7 9 5

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H.16 filterslot model, as new with 26mm. Pizar f/1.9, 16mm. Switar f/1.8, filters and case	£195 0 0
Paillard Bolex H.16 f/1.5 T.T.H., ctd., case	£129 10 0
16mm. Bell & Howell Filmo 121 camera, f/2.5 lens	£27 10 0
16mm. Movikon K, f/2.7 Tessar, 4 speeds, with case	£42 10 0
8mm. G.I.C., f/2.5 lens, Berthiot lens	£34 0 0
8mm. Kodak model 25, f/2.5 lens	£19 10 0
8mm. Revere, model 99, triple turret head. Fitted with 1/1.9 and 1/2.5	£47 10 0
8mm. Dekko, f/2.5 lens, variable speeds	£23 0 0
16mm. Cine Kodak, magazine, f/1.9 Ektar, mint condition, with case	£38 10 0
Bell & Howell 624, as new	£22 10 0
8mm. Bell & Howell Filmo 134-B, with 12.5mm. T.T.H., f/2.5, and 1in., T.T.H., f/2.7	£37 10 0
16mm. Bell & Howell Autolord, with 1 in., f/1.9 T.T.H. and case	£95 0 0

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Specto 500 dual projector, 9.5mm./16mm.	£45 0 0
16mm. G.B. L.516, sound projector. Complete	£60 0 0
8mm. Kodascope 8-45	£22 10 0

SECOND-HAND LENSES

Som Berthiot Pan Cinor Zoom lens, f/2.8, 20-60mm.	£132 10 0
Som Berthiot Hyper Cinor No. 1	£16 0 0
36mm. Yvar, f/3.5 for C.8, B.8, L.8	£17 10 0
25mm. Yvar, f/2.5 for C.8, B.8, L.8	£22 10 0
102mm. f/2.7 Kodak lens for magazine camera	£39 10 0
16mm. f/1.5 Dallmeyer ctd. Wide angle, "C" mount	£16 0 0
2in. f/1.5 Dallmeyer (Chrome) "C" mount	£17 10 0
3in. f/2.9 Dallmeyer Tele-lens	£13 10 0
3in. f/4 Dallmeyer Tele-lens	£12 10 0
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Eumig C.3 f/1.9 Eumigon, exposure meter	£75 1 2
Cima D.8 f/2.5 fixed focus	£29 19 6
Agfa Movex 88 f/2.5	£37 11 8
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Zelus Movikon 8 f/1.9 focusing lens, variable speeds	£59 5 0
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16mm. Specto, 100w.	£17	0	0
16mm. Pathe Gem	£20	0	0
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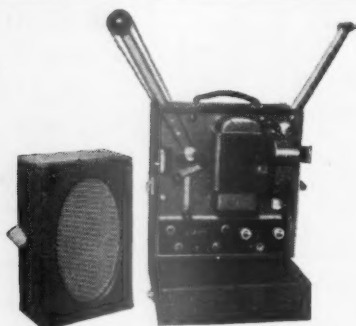
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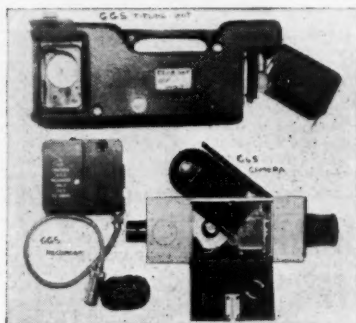
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New G.45 magazines 12/6 each.

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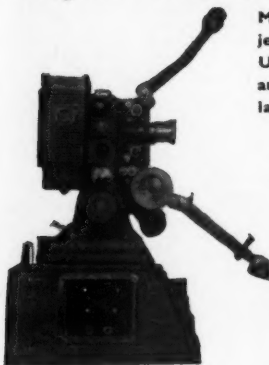
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Model UA Sound Projector as used by the U.S. and British Forces and ideally suitable for large audiences.

Comprises:

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- Variable speeds for silent projection.
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- Built-in amplifier.
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- A.C. 200/250v.
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Price **£75.0.0**

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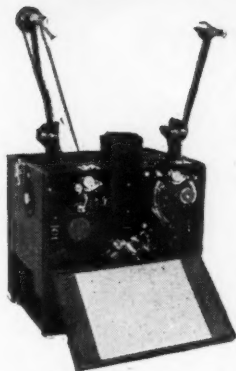
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Sound Projector, 750 watt
lamp, speaker leads, Trans-
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8mm. Sportster, f/2.5, lin. f/1.9 Serital ...	£42 10 0
8mm. 625, B. & H. 500w. ...	£26 0 0
Eumig Phonomat Unit, shop soiled	£15 0 0
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8mm. A.K.8 camera f/2.8 Trioplan ...	£22 10 0
2in. f/0.2 Cooke Telekinic ...	£25 10 0



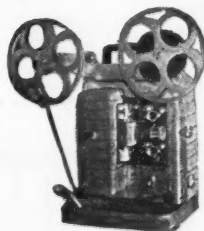
8mm.

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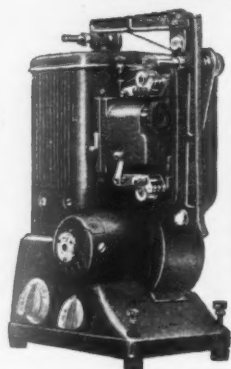
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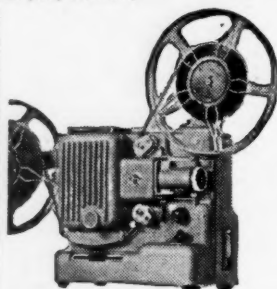
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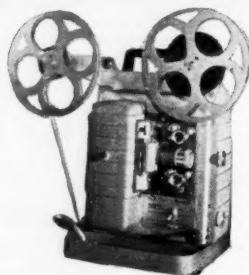
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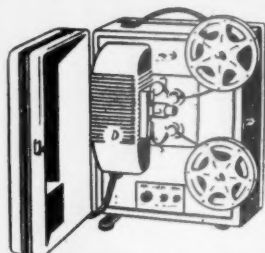
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£45.0.0

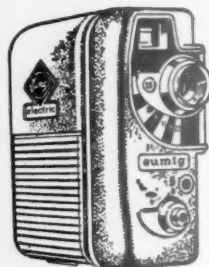
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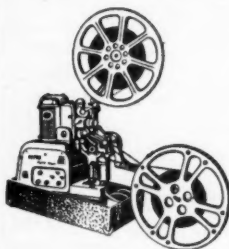
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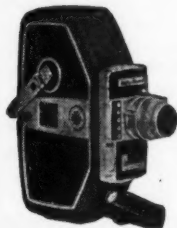
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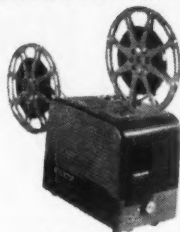
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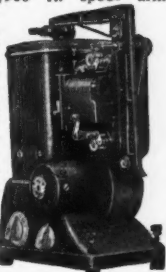
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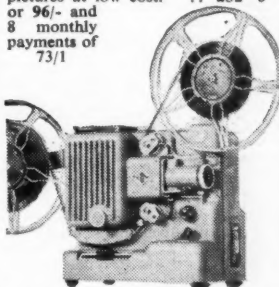
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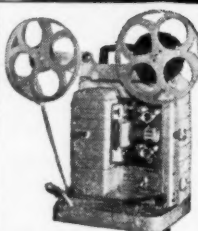
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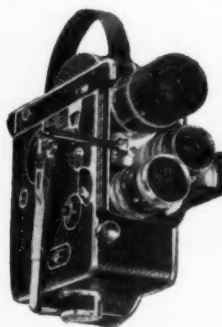
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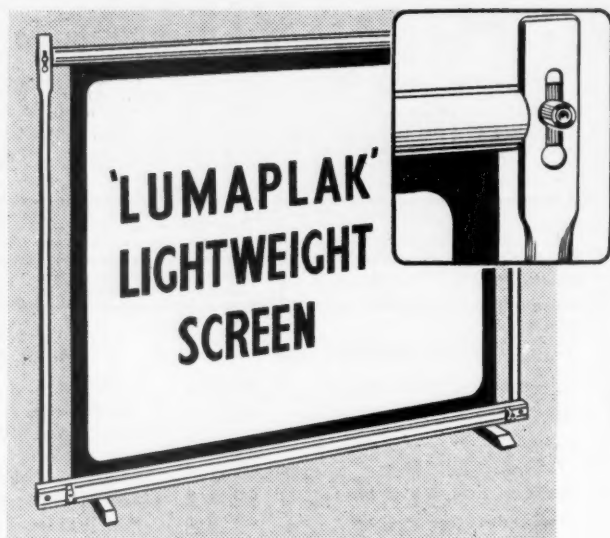
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40" x 40"	38" x 38"	4 2 6	5 2 6
50" x 40"	48" x 38"	4 12 6	6 2 6
50" x 50"	48" x 48"	5 2 6	7 2 6
60" x 45"	57" x 43"	6 7 6	7 17 6
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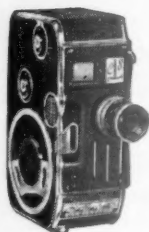
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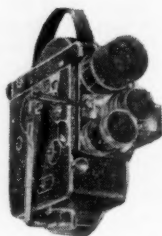
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Leader Strip

Beginning With Colour

A move of very considerable significance has been made in the world of 8mm. For obvious reasons it has not been widely publicised, but it is likely to have far reaching effects. The price of 8mm. Super-X has been raised to that of 8mm. Kodachrome. This startling increase is not to be interpreted as the sign of some deep laid plot to force 8mm. monochrome off the market. It is a matter of economics, yet had the manufacturers' decision been rooted in costs alone, 8mm. Super-X would actually cost *more* than Kodachrome.

The fact is that the administrative costs to the manufacturer of the monochrome stock are now higher than those of colour; and the simple, unchallengeable reason for this is that so little of it is used. The smaller the demand for any product, the greater the *per capita* cost to the producer. In America Kodak 8mm. monochrome film has been withdrawn from the market altogether, but Super-X will continue to be available in Great Britain to anyone who wants it badly enough to pay the same price for it as for colour.

Inevitably, however, the effect of the price increase will be to reduce demand still further, so that the time may arrive when it becomes economically impractical to supply it. 8mm. Gevaert reversal is still available at attractive prices and there must surely be many enthusiasts who will hope that it will continue to be. No one will deny that colour has immense attractions—indeed, 8mm. owes its popularity in great part to Kodachrome—but there are occasions when black and white suits the film maker's purpose better.

Further, were monochrome denied him altogether, the result might well be a diminution of the status of the 8mm. gauge just when it was beginning to assume authority, for it would tend to confirm it as exclusively the gauge for the family film maker. But it is much more than this. Provided the screened picture is not blown up to absurd proportions, it can give the creative film maker as much opportunity for the exercise of his talent as the other gauges supply.

Some of the greybeards may shake their heads at the prospect of the newcomer's introduction to cine being exclusively through colour film, but not everyone will share their pessimism. When Kodachrome (and before that, Kodacolor) was a novelty, the man whose experience had been confined to black and white filming was rather chary of it because he assumed that it demanded, if not a new technique, at least substantial variations from the technique he was

used to. Certainly in the early days only great care in use could command success. So colour filming acquired a *mystique* and was assumed to present particularly difficult problems.

Now, when Kodachrome is offered in the natural order of things to the rawest novice, that rather fearsome aura is being dissipated. In some ways this is a good thing, for the basic technique of colour filming is no more difficult than that of monochrome, and no useful purpose is achieved by pretending that it is. In fact, it is easier for the beginner to get *acceptable* results on colour simply because he is usually so delighted by the colour that he is blind to what would show up on monochrome as more obvious faults in production.

Of course, colour does present certain problems—and a challenge. The basic problem is colour continuity: how to ensure that there are no abrupt and disconcerting changes in the colour content of succeeding scenes; how to ensure that background colour does not dominate foreground interest; how to compose scenes of good colour harmony. How to use colour to create mood is the ultimate refinement of the problem, and unless you have something of the artist in your make-up, you are not likely to solve it. This is the challenge—the challenge which, when adequately met, can yield such dazzling rewards.

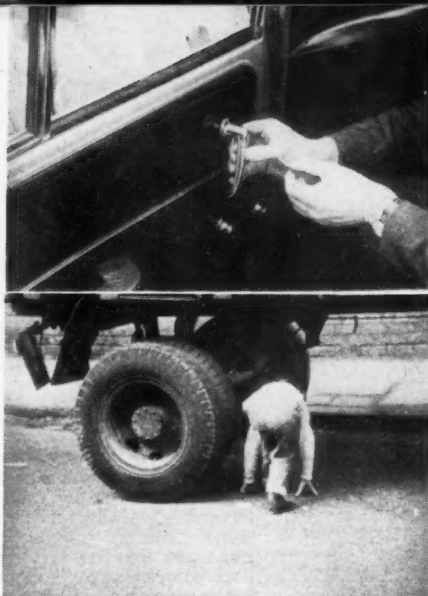
But vitally important though these considerations are, they are almost superficial compared with the basic demands of moving picture technique. In our experience, for most beginners the honeymoon period when they cram their shots with colour is a short one. In the great majority of films which reach us, the colour technique is good enough. It is rare to come across a film which is a painful conglomeration of hues, for painful conglomerations in nature are rare. But the moving picture technique—or lack of it—is often distressing.

So, though well enough aware that the advice is wide open to misinterpretation, we urge the beginner to regard colour as the small boy regarded salt: as something that doesn't make the food taste so nice when you haven't got it! At the outset, at any rate, look on it as a flavouring and concentrate on the making of the meal.

The most common mistake made by the beginner who takes up painting is putting in too much detail. The most common mistake made by the novice film producer is not putting in enough. The scene he decides to film holds his attention because he unconsciously assimilates the details of it, but the camera lens is unselective and can only record impersonally and impartially everything that comes in front of it.

Taking long shots and pans is not the way to get everything in. He must reconcile himself to becoming nosy, darting here and there, taking close-ups and mid shots. He may think this an odd thing to do, since he can see everything quite well from one position. But he forgets that he does not stay put in that position—he constantly moves around. And that is what the camera must do. Then it is that he will realise the great advantage of using colour, for the colour close-up can be a revelation.

Two significant points made in Ted Lambert's "Watch Out for Children": if excitable youngsters are passengers in your car, remove the door handle; and before starting up a heavy vehicle, look to see that children aren't playing underneath it. This "Oscar" winner runs to 400ft., but similar incidents could well form the basis of very short films.



Why Don't They? ...

An idea for cameo films with a purpose

By **BRIAN STANFORD**,
M.R.C.S., D.M.R., F.R.P.S.
Director, Film Surveys Ltd.

A professional documentary film-maker asks your help. It's like this. The documentary film unit, even in this country—the home of documentaries—must have a patron, a sponsor, before it can start work. Yet we must also, in the last resort, find absolutely independent finance if we are to make absolutely independent films. Inevitably, there are a host of subjects that we professionals cannot touch, however urgent they may be, because independent finance is, virtually, a fiction.

Now amateurs have their production problems, too, but at least you have the possibility of relative independence of financial control (no matter how small that finance may be), for it is you yourselves who influence the type of production you go in for, and not a moneyed patron. And this fact provides an opportunity you could seize; the results could be of enormous benefit both to you and to the general public.

From domestic films you tend to graduate to fictional stuff, consciously or unconsciously modelling it on the professional product. So you also tend to make long films—films that exhaust you in terms of enthusiasm, of time, of money; and so often the effects of this exhaustion are all too apparent. Exhaustion of the imagination is usually apparent, too.

But a good short film, quickly made, is so much easier to complete in one single wave of enthusiasm, and it engenders a fresh wave for a newer and bolder film. Making documentary cameos would emancipate the amateur from the professional thralldom he voluntary and misguidedly accepts and would permit much wider experimentation. And there is no lack of audiences for the product, if once again you turn to the non-theatrical groupings, this time for your distribution. Indeed, it might even be whispered that these non-theatrical audiences are prepared to pay a modest fee for seeing good social films.

I am thinking of factory film societies, technical colleges teaching social subjects, women's institutes, clubs of all kinds. And your local cinema will often screen a short if it is of real local interest and importance, especially if it has got local people and scenery in it, for they can afford to screen to a smaller audience than can TV.

Subjects? Well, here are two to start on; but you can write better ones than these.

George is sitting at his desk, sealing in a great hurry a large stiff envelope. Application for a job? Photograph for a girl-friend? We don't know. He glances at his watch, rushes out to the letterbox. It's too small, won't take it. He doesn't want to fold it. That damned G.P.O.! Why can't they provide a large enough letterbox? Sunday, too. Won't go out till tomorrow now.

He walks disconsolately home, in at his front door. Camera stops there. Night; day again—Monday. Camera tilts up slowly. Shadow on door. Postman trying to put letter into George's teeny letterbox. Tries to fold letter, tries to push it through. Gets his fingers caught in the spring-flap. These wretched little dolls-houses, why can't they fit large enough letterboxes in them? Well, why don't they? They could.

Night-time. A light sweeps across screen. "Mon Repos" dingly seen on an old, worn, house name-plate. Mix to mother at child's bedside. Waiting. Anxious. Why doesn't the doctor come? Why *doesn't* the doctor come?

Doctor somewhere else, in his car; stops to wait for a pedestrian. Can you tell me the way to Windermere Close? Directed. Name of street clearly seen. Now where is "Mon Repos"? Where is "Mon Repos"? Doctor wearily climbs out of car, looks at gate. No name, no number.

Next door; none. Opposite, no number at

(Continued on page 1036)



The lone-worker can make a cartoon film. The author has just completed a 4-minute Kodachrome cartoon with sound-track. The visuals are abstract and the music is "concrete," and the whole thing is a bit high-brow; but then the author has brow where most movie-makers still have hair.

you may think that reading an article on animation techniques is just a waste of valuable time. You may imagine that you could be more profitably employed filling in your pools form; but don't be too hasty! Even if you've always made your films by pointing a camera at real life, there may be a number of ways in which a modest knowledge of various "cartoon" techniques can be of value to you.

Every film must have a simple title at the beginning and an "End" title. (If you haven't bothered to do any titles for your films yet, please blush gracefully before reading on.) These titles are almost invariably made by using one or more of the methods employed by cartoon and animated-film makers, even if the titles themselves are not animated. Simple animation itself in some form or another is well within the scope of everyone with a cine camera, and when used with discretion can add tremendously to the interest and impact of your titles.

Of course, it can be overdone. Some time we must tell you about the tennis club film we made once, in which we had as an opening title some cartoon figures with heads which turned *this* way and *that* way and *this* way and—it was very effective. The only trouble was that it was the best shot in the film. We consoled ourselves with the thought that a film with *one* good shot in it is something; but we never really convinced anyone else.

In addition to introductory and end-titles, there are often single shots or short sequences, even in live-action films, where animation techniques can be used. Your holiday film is almost sure to have a sequence where some sort of animated map would be useful. We hope to be

Anyone Can A-n-i-m-a-t-e ! This does mean you !

able to stimulate you into doing something on these (moving) lines.

So even if you don't aspire to be another Disney, you may still find something of interest in this column. As for you would-be Walts, who have already read all the numerous books on the subject, and are now busy constructing animation tables that pan up, down and sideways; we hope you will use this column as a clearing house for ideas and queries. Don't be afraid to ask questions even if you're afraid they're rather silly questions. (Actually we *do* know quite a lot of silly answers.) Trot out your problems and we'll try to help you, seriously. If we don't know the answer ourself (which is quite likely) we may know a man who knows a man who knows a Grasshopper who knows.

Not Very Awful Warning

THIS column will consistently plug the films of Norman McLaren. You won't object to that if you enjoy his films as much as we do; if you *don't* enjoy them, you're probably not reading this anyway. If you've never had a chance to see any of his films, for goodness' sake get in touch with the organisers of your film society or cine club and ask them what the heck they're playing at.

Scratched Films That Come Up To Scratch

MERVYN COLLARD was only 17 when he made a three-minute film which was shown at the International Animated Film Festival last March. He made the film, which was called *Hit*, by scratching images on black 35mm. film with a pin. "It took a lot of patience (and pins)," he says, "but I think that all the effort was worthwhile."

At about the same time, Norman McLaren was also scratching away in Canada, using a similar technique, to produce his very amusing film called *Blinkety Blank*. Great minds *do* think alike.

The difficulty with working directly on to film in this way is to maintain alignment between the numerous images. Mr. Collard overcame this by drawing pencil lines across the film from the end of each sprocket hole, and lines either parallel or

STUART WYNN JONES who made the "Oscar" winning cartoon, "Short Spell," conducts a new "A.C.W." feature, which will appear from time to time: a miscellany of ideas for all who use animation in their films whether for titles, maps, single shots, short sequences or complete cartoons.

at a slight angle to the edge of the film. These lines gave him the necessary reference points for drawing the image on each frame.

He also made the sound-track using a pin; this is how he did it: "For a sharp *click* all I drew was a line across the track (A). For a longer *click* I drew an image as in Fig. B. When I needed an explosion I made the image look like a string of beads (C). For machine-gun fire I used a series of *clicks* (D)".

Well done, Mr. Collard; the pin is mightier than the sword!

Taking The Puppet For A Walk

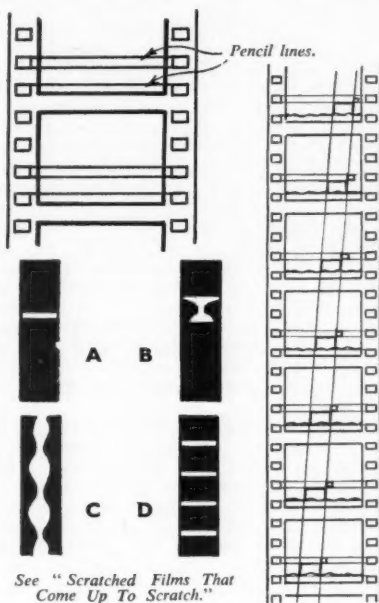
PUPPET animation is a popular and possible (we won't go so far as to say "easy") way of making an animated film. Mr. A. M. Hawke, a member of the Wellington Cine Club, New Zealand, has been experimenting with this technique and writes:

"I have joyfully discovered a non-springy arm movement for puppets—thick fuse wire pushed through an arm shaped from foam plastic. Foam plastic seems generally a promising material with lovely clear colours and attractive texture; and it can be used in sheets for clear bold background masses, or cut to shape for puppet figures. But I have not yet found a truly satisfactory leg and foot construction; feet have to be so big and heavy.

"I am experimenting with a reel of positive film (developing it myself) to decide movement speeds. Present difficulty: to make a splitter so I can see the results—a 16mm. viewer does not show it very clearly and cuts out half the frames (I used two frames per movement). Has someone made or seen a splitter that does not need a metal frame?"

One of the acknowledged experts on puppet animation is "Jack" Barton, who made some very fine films using figures constructed of Meccano parts. The successful use of such puppets reveals an important point about all cartoon and animated film-making (and this is where all the Disney fans start breathing heavily and muttering to themselves, but never mind): the characters and actions are most successful when they are *not realistic*. Animated films must be, not an imitation of real life, but the creation of a completely new sort of life, with a logic and style of its own.

Mr. Barton, who incidentally has written a book on puppet animation, recommends *screwing* the feet of the puppet in position. It's laborious but worthwhile (we didn't say it was easy). Thin strips of lead make the foundation



for good flexible joints which retain their position during shooting.

One of the secrets of puppet animation seems to be: make everything (especially scenery) much more solid and firm than seems necessary, in order to avoid accidental movement just where you don't want it. Mr. A. M. Hawke has probably gone for a Barton by now. He'll find it very useful.

"Short Spell," already seen by thousands in the Ten Best presentations, had an audience of millions early in January, when it was shown in the B.B.C. Television programme "Tonight." Our secret agents tell us that the B.B.C. were enchanted with it and screened it again for themselves later; and they've asked to see other Ten Best films which similarly escape from the professional mould.

8v. 50w., No Condensers

THE MANY readers who have expressed interest in the 8 volt 50 watt projector lamp which was first seen at the Photo Fair last year in the Missouri and Nilus projectors will be glad to know that it is now on general sale. Besides having an unusually compact filament, this Philips' 13113C/01 has an elliptical concave mirror in the bulb which forms an enlarged image of the filament on the picture gate, and no condensers are necessary.

Screen illumination is justifiably claimed to be at least the equivalent of a higher voltage 500 watt lamp with a normal condenser system. A.C.W. is now engaged on a detailed report on it, its method of use and the reasons for its high optical efficiency. But hold your horses! This lamp is

only suitable for projectors specially designed to take it.

Fast Colour

NEW in America: 16mm. Super Anscochrome colour film of notably high speed which can be doubled by modification of the processing times. Colour Centre Ltd., of Tithe Lane, Wraysbury, Bucks, will be setting up processing plant for it as well as for standard Anscochrome, when adequate supplies can be imported. For the time being, at any rate, it is unlikely that import licences will be granted for amateur use, but to technical, medical and similar film units it should open up new fields.

Why Show 8mm. Films?

BY DOUBLE RUN

IT WAS "Any Questions?" night at the Club. "Why," someone demanded, "make films on 8mm.? And, if you have got to make them, why show them?" No one, except an aggrieved new member, took him very seriously, but some members did advise beginners to start with 16mm. They admitted that 16mm. Kodachrome costs twice or three times as much as 8mm. (depending on whether you use 100ft. or 50ft. spools) but thought that the improved definition was worth it. As one who has used 16mm. let me assure prospective users of 8mm. that the *only* really important limitation of 8mm. is picture size. Most modern 8mm. equipment is remarkably efficient, and the limiting factor now seems to be the film-stock. All sorts of exciting developments are possible, and if a little more of the estimated world expenditure of £3-£4,000,000 devoted annually to photographic research could be spent on investigating this problem, much more sharply resolved pictures might well result.

A BEGINNER says he can't understand why, in the extract from the "G.B.-Bell & Howell 8mm. Cine Manual" published in *A.C.W.* recently, Mr. Bulleid explains that with the model 624 "focus is sharp to within 5ft. of the camera" but says elsewhere that at f/8, with the 10mm. lens, titles can be filmed as close as 2½ft. This apparent contradiction had me puzzled too, until I looked again and found that the first statement referred to a title chalked on to a large stone which was completely in shadow, and so would demand a much larger aperture than f/8 with colour film.

The larger the aperture, the smaller the depth of field. Hence objects filmed at f/8 will appear to be sharp, providing they are not nearer than 2½ft. to the camera, but objects shot at f/2.5 would have to be at least 5ft. away. This presupposes the use of a 10mm. lens. For a longer focal length lens, the depth of field would be less extensive. Incidentally, Mr. Bulleid, the G.B.-Bell & Howell 625 projector runs at 18, not 16, f.p.s.

THE LATEST Walton releases of Chaplin comedies have attracted a good deal of attention, largely because their quality is much better than one could have reasonably expected. The tiresome sub-titles, added by some distributors to pad out the length, have disappeared and have been replaced by attractively lettered new titles inserted only where they are needed. *The Adventurer* has long been my favourite, and although the negative from which Walton had to work was a difficult one, the two reel release print is excellent value for money. This story of Charlie as an escaped convict has first-rate slapstick and some delightful touches as when he discovers a warder's boot right beside him, and hurriedly covers it over with earth. I suspect, though, that the last shot is missing, as it all ends rather abruptly.

The Cure has some very amusing business, too,

especially on the masseur's table, but I found some of the drunk scenes a little tedious. Walton themselves are particularly pleased with the definition of *Charlie the Champion*. The one-reel version I saw has a fine comic boxing match climax, but I know the two-reel version better, and prefer to see these films as Chaplin made them. Walton have supplied new main titles and, in the case of *Charlie the Champion*, have added the date when the film was made—a good idea. These Chaplins are an excellent choice for children's parties and I hope all the 8mm. libraries will stock the full versions.

Walton also sent me *When Death Lurks Near* (200ft.), an improbable George Michael adventure in Africa about "a foolhardy hunter who fights a leopard with his bare hands." The acting (of both leopard and hunter) is not all that convincing to an adult audience, and, except for some scratches carefully marked on the hunter's face, I would not have regarded the film as unsuitable for young children, as the distributors suggest. On the contrary, I should have thought it would be children who would enjoy it most, for there are pleasing shots of wild animals and the whole thing is quite good fun. The definition most of the way through is very pleasing, too. I understand that the film, which was originally shot on 16mm. Kodachrome, will be shown, under a different title, on ITV. It has to be projected at 24 f.p.s., which some projectors find a bit of a strain.

Wrestling in the Raw (50ft.) was shot at the Albert Hall under normal lighting conditions which produced rather harsh contrasts; the jump-cuts between throws and the lack of close-ups made it all rather mystifying to me, but wrestling fans might find something in it. *Zoo Time—Part 2* (50ft. Kodachrome), a delightful little short, has some excellent animal shots. The colour plainly indicates a copy, but it is consistent. These releases confirm my impression of the very real improvement in steadiness and definition achieved over the past few years. Nowadays more and more package films are worth seeing.

HAVE I been rather hard on the Premier Mask-line splicer? M. Graham Simmons of Cheltenham thinks I have. He uses one "because of the composite frame and the click and the jump as my previous splices went through my projector."

He is very pleased with his Premier, never once having a splice break during projection—except when he used an old bottle of cement, which he threw away at once. He now buys a new bottle every year. "It is now almost impossible," he writes, "to see splices on the screen or even hear them click when going through the projector." Mr. Simmons is also surprised at my recent reference to filters and says that he certainly would not be without his three: a U.V., a Wratten 85 and a pale yellow for black and white filming.



When Viking F.U. filmed in sweltering heat in the South of France and in piercing cold in England for their film about ancient Greece, it wasn't only extremes of temperature that bothered them: there were extremes of contrast, too. But there may be a solution to this problem, at least so far as copies are concerned.

By SOUND TRACK

Better Copies on the Way?

AS most photographers know very well, you get a far better reproduction range from a projected picture on a screen than from a print on paper. This is one of the reasons why the still photographer is always worrying about negative contrast and which grade of printing paper he should use to get the best range of tones. He has to squeeze these tones into a narrower band than when projecting the same subject as a film or transparency.

The cinematographer is saved all this bother, and only becomes strongly aware of the problem in cases where he finds the brightness range of the subject beyond the capabilities of his film. The most common cases are a shaft of sunlight illuminating part only of a dark subject otherwise in shade, and a shadowed foreground object in a subject the rest of which is in direct sunlight—such as a garden through a shaded archway. In such cases the cinematographer relies on the screen convention that the flesh tones and/or highlights must be correctly and consistently exposed and that the shaded areas may be left to their own devices.

In film, moreover, one usually soon gets a cut to a close-up or another shot in which the excessive contrast disappears, and so the time for which the offending shot is presented to the audience is strictly limited. Not so for the still, however, which can be studied indefinitely, and sometimes with growing distaste.

The still photographer can solve the problem by giving extra time to the very bright areas when he makes the enlargement, to bring them into a more acceptable relationship with the dark areas, which on the negative are thin. But now at last this varied exposure time can be secured automatically: the method is to scan the negative, as in TV, and the scanning light, emanating from a cathode ray tube, acts as the printing light and increases in brightness when it encounters a dense region on the negative.

Conversely, the brightness of the spot is

instantaneously reduced for thin regions of the negative, thus producing maximum print detail in both high-lights and shadows. A light integrating switch terminates the exposure automatically, and produces a uniform pre-set print-density for widely varying negative densities. This device has been developed in the U.S.A., and is to be produced in this country by E.M.I. Electronics Ltd.

The scanning is so fast that I can see no reason why it should not make an impact in due time on cine film printing and copying; it would certainly give a further fillip to the prospects of making good colour copies with less dependence on the quality and consistency of the original.

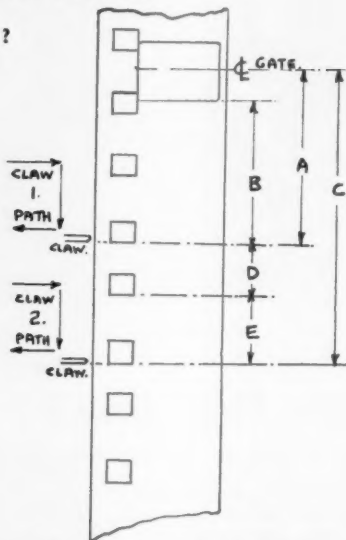
Odd Man Out

THE ODD man out can be a source of much irritation when one is filming crowd scenes. He is the one who spots the camera and leers hideously at it. On the screen he seems to dominate the shot, which is ruined. If the crowd has been rehearsed, he is the man who can't help laughing when everyone else is serious, or who looks inconspicuously glum when all the rest smile.

An incident of this sort is recalled from the dim past of films by a correspondent, Mr. Ernie Green, who as a boy played in the Samuelson film, *The Valley of Fear*, referred to when I recalled some famous film trade marks recently. Mr. Green tells the story against himself of how, during the shooting of a crowd scene at Cheddar in 1916, he just had to laugh, and ruined a take.

The lead was played by Daisy Burrell (her first screen appearance). Born in Singapore in 1898, she had achieved stage and pantomime fame before this screen work. The interiors were made at Worton Hall studios, Isleworth. I must add that details of these early English feature films are rare, and any data or stills are welcomed. Any that come my way are passed via a number of enthusiasts to the British Film Institute, where they become available for reference.

Does this claw-to-gate separation business really matter?



DOUBLE Run advises the novice to pay no attention to "mechanical clatrap," but to get on with the job. This advice is sound enough in some respects, but universal acceptance of it would be disastrous. Fortunately many of us are interested in the how and why of things and it is through the efforts of such enquiring folk that improvements in design are effected. Further, many novices naturally begin to question the how and why as soon as they get interested in the subject as a whole.

They can be helped immensely in their voluntary studies by others who have already done a lot of work in the same direction. They can, in fact, be saved from many a pitfall; and this business of picture unsteadiness is quite a large and important pitfall. Indeed, I would suggest that it is a vital one and that urgent attention should be given to it.

Mr. Greaves (*To Camp in the Clouds*) is puzzled by it and fears that 16mm. film is not always perforated as accurately as it might be. If his projector is so made and adjusted that it can project a steady picture, and yet certain lengths of film always give him an unsteady one, the unsteadiness always being of the same type, he can be almost certain that inaccurate perforation is the cause. Such inaccuracy is not as rare as one might suppose, and in 8mm. film it is a common fault.

The sketch shows a length of 8mm. film with perforation inaccuracies much exaggerated. It is a piece of reversal film and not a print, as in the latter there are more things to go wrong! For the purpose of this investigation we will assume that there is one frame between the claw and gate in the camera (1). Certain facts immediately become obvious.

UNSTEADY PICTURES

By W. H. ROBERTSON

If the claw follows an accurate path, it will always finish at the bottom of its stroke in exactly the same position, and the bottom of each perforation propelled by it will also stop in the same position. The distance from the bottom of the said perforation to the centre of the gate (A) will also be constant, and the photographed frame will always be the same distance from the bottom of the perforation two frames below it. It therefore follows that the bottom frame line of the picture will also always be the same distance from the bottom of the perforation (B).

If we now put this piece of film in a projector having the same gate-to-claw separation, the same rules apply and the bottom frame line will again always come in the same place, regardless of the inaccuracies in the perforation centres. The result is a steady picture. Now put it in a projector having a different gate/claw separation, say three frames (2).

The claw will still work as accurately as before, but the frame in the gate is no longer controlled in the same way as it was in the camera, as a variable factor has been introduced. This variable is the distance (D) plus (E), the centres of the two extra perforations now in the train. If these dimensions are not constant, the dimension (C) will vary on the film while it remains the same on the projector. Relation between gate and projected frame will therefore vary, and the bottom frame line will come to rest at different positions in the gate according to the degree of inaccuracy in (D) and (E). The result is an unsteady picture.

Standards in the production of cine film call for a sprocket hole centre tolerance of about plus and minus one thousandth of an inch. This means that if the distance is a thousandth of an inch greater or less than the actual figure quoted on drawing and/or specification, it is acceptable.

What does such a tolerance mean in the case under discussion? With the same gate to claw distance in camera and projector, it means nothing, for much bigger errors than this will automatically cancel out. But when dimensions (D) and (E) apply, we can get an extra thousandth of an inch on each and a 2 "thou" error in the projector gate.

If the 8mm. frame is projected to fill a 2ft. screen it has been magnified about 130 times. The error also is multiplied by the same amount, and $130 \times 2 = 260$ "thous"—over a $\frac{1}{4}$ in.! So we may well get two $\frac{1}{4}$ in. jumps on adjacent

frames as seen on the screen—and this with the standard tolerances allowed in manufacture! In actual fact, I have found errors approaching 3 "thous" on 8mm. film, and these will cause a jump three times as big. Even to the inexperienced viewer such unsteadiness is distressing, while it makes the meticulous projectionist tear his hair out in handfuls.

In case there are still some doubting Thomases who think that all this is rather fanciful theorising having little relation to fact, I would point out that the matter is proven. Certain lengths of film projected with a machine having different claw/gate separation from that in the camera, and suffering from the aforesaid errors, gave a picture which jumped up and down very badly indeed. The same film in a different projector having the same dimensions as the camera, gave a steady picture.

This is why I consider this matter, such a trivial one in the minds of some, to be a vitally important one. For example, a Ten Best entry, the result of many hours of patient work, may have much of its substance on film with inaccurate perforations. If the entrant's camera and projector are matched, there will be no unsteadiness, and he will be quite innocent of the fact.

The judges may put it through a machine which projects it unsteadily, and they might

therefore get an unfavourable impression of it. Suppose, however, it gains an award and goes on circuit. It will be put through all sorts of projectors, and with some it will be steady while with others it won't! Even if the whole of the film is within tolerance, the picture may still jump about by $\frac{1}{4}$ in. on a 2ft. screen, $\frac{1}{2}$ in. on a 4ft. screen and $\frac{3}{4}$ in. on an 8ft. one! Not much, perhaps, but standardisation of certain features of equipment design would get rid of all of it at one swoop.

That is the crux of the matter, and since film tolerances must exist, and no dimension can be exact, the degree of unsteadiness noted above *cannot* be lessened until claw-to-gate distance is standardised throughout the whole industry.

By using matched equipment at home we can ensure lantern slide steadiness, but when the film goes out on loan, anything might happen! So there is something to be said for "mechanical claptrap," even from the novice's point of view, because if he has not already bought his outfit, he will choose a matched combination. And perhaps, if this matter is publicised enough, and pushed enough by the "claptrap" boys, the manufacturers will do something about it and one of the pitfalls of amateur cine will disappear, while the finished product—the picture on the screen—will be a lot better than it was before.

9.5mm. TOPICS

How best can one continue cine activities when one is confined to bed? For most indoor jobs one needs to potter around a bit. In this unfortunate situation I found the easiest solution was to mull over scripts and ways of using up scraps of film, left over from editing sessions, which I keep as library material. I have frequently shot odd bits of scenery, waves splashing over rocks, and the like, because they caught my fancy, hoping they might come in useful sometime. I regard them as the visual equivalent of a sound effects library.

Now and then I have been able to add to this small collection odd shots, taken by other amateurs, which I have picked up in my quest for second-hand vintage films. Among them are some very amusing shots of fashions at an Epsom race meeting in the 'twenties and some seaside shots taken about the same time. Once I picked up, quite by chance, an almost complete film of a trip through the Canadian Rockies made in 1932, and I have some really wonderful first efforts with a hand-cranked Pathe Baby taken in the very early 'twenties.

Re-editing these odds and ends and adding titles to them is quite an absorbing pastime, and when you haven't shot them yourself and have no idea who the original cameraman was, or what he had in mind when he shot them, you find you need to exercise your imagination more than usual to turn them into an entertaining film. Taking scraps of film and putting them together to tell a story provides a fine lesson in basic cinema—and at such little cost.

You will have noticed that my report on SX differed quite markedly from *A.C.W.'s*. We tested the film quite independently and I didn't see the *A.C.W.* report until well after I had written mine. Since then, a number of readers have sent me clippings from films they have taken on SX, and I have been struck by the remarkable variation in image density evident in them.

The speed of the film was one of the points on which I disagreed with *A.C.W.'s* findings. Pathéscope say it is 26 deg. Sch. My results tended to show that this was an underestimation, while *A.C.W.'s* tended in the opposite direction. Possibly the differences can be put down to the teething trouble which so often assails new products.

One interesting thing about both SX and Pathéscope Colour is the marked reduction in noise in projection. Even splices make much less clatter than they do on other films, and "green" film straight back from processing projects as smoothly as a film you've had for years. I don't know whether the film base has been changed; it seems slightly more flexible, but I have had no trouble in making splices with my usual cement and would be interested to hear readers' experiences. So far, I've had no reports of ghosting with SX, although it has a very smooth emulsion surface, similar to that of Pathéscope Colour.

THE LESSENING output of printed silent and sound films adds point to the proposal, made in this column recently, that a film subscription club should be started. I know many nine-fivers are interested in the idea, so I hopefully pass it on to Pathéscope, Peak, Walton and other film distributors for their consideration.

CENTRE SPROCKET

Odd Shots

By GEORGE H. SEWELL
F.R.P.S., F.B.K.S.

Dedication Basil Wright, one of the most significant and worthwhile makers of documentary we have ever had in this country, writing about the making of specialised films, says: "Non-theatrical libraries are full of films which contain all the necessary information but which are liable to bore even the specialist in the subject concerned; that is because they have been made . . . without any inner enthusiasm on the part of the production unit concerned . . . All films must, for success, be box-office. They must satisfy their audience within the terms of reference they set themselves." And believe me, all this applies to the personal and club film as well. Too many amateur films fail because of too great a preoccupation with the *means* rather than with the subject.

Lighting One of the mistakes made by many amateur lighting cameramen is to treat each of the scenes in a sequence as a separate and disassociated lighting problem. When only a limited amount of lighting equipment is available, this may be unavoidable; but where possible the lighting cameraman should establish the general lighting direction in the main shot, and allow this direction to be apparent in the subsidiary ones. This gives a realistic feeling to the pictures and helps audience re-orientation of the scene when there are wide changes in camera angle. An example is a room lit with a window in one wall only. In all scenes the side presumed to be nearest to the window should be the more strongly lit, even to the extent of showing the subject in partial silhouette in views of the window side.

Second Opinion It is customary in professional film making for the editor to view the rushes before sending them out to the production unit to view on site, and to make comments and suggestions. During the last few weeks I have been getting notes from the editor handling one of my own films, suggesting that I should shoot such-and-such additional material.

Having written the script myself and being entirely absorbed in my own ideas about the interpretation, I wrote back a long screed explaining why I did not think his suggestions would improve the film. Later, while shooting some scenes in the sequences he had referred to, I began slowly to realise that, being able to view my rushes for what they were, without bias, my editor was right. I shot the additional material he suggested and the sequences now express very much more clearly what had been my intention from the first.

Blue Babies I was interested in the attempted solution by Ken, of Durban A.C.C., of the decidedly off-beat problem: how to ensure that Zulus don't come out indigo in colour

pictures! I wonder whether he has tried an ultra violet or polarising filter? Neither will change the other colours in the scene. It is because ultra-violet filtration is incorporated in the filter used to convert Type A Kodachrome to Daylight that some skilled workers prefer it to normal Daylight Kodachrome on sunny days.

Fine View Through the Windscreen May I be privileged to congratulate Stuart Gore on what I feel is pretty nearly the most useful article on film making ever to have appeared in the pages of *A.C.W.* Even though he may have looked at Britain "Through the Windscreen," he has looked with most penetrating eyes, and I hope that I may one day have the great pleasure of seeing the result of his observation.

Perhaps the most significant phrase in the entire article is this: "As usual, then, in the best *cine circles*, people were our most useful props. Human interest was what we wanted." (The italics are mine.) If you haven't read this article (it was in the Christmas number), get a good look at it! If you have read it, read it again—more than once! You will get something new and worthwhile from it each time round.

Amateur Status Denys Davis seems to have got so hot under the collar about my tirades on cine shamateurism as to have melted some of his logic. I do go in for quite a lot of Do It Yourself activities—but I don't offer to do them at cut rates and in an inferior way for other people. I write articles because I regard myself as a professional journalist. I suppose I *do* qualify after thirty years or so on the job.

My objection is to those people who have changed their status by making films for money, yet continue to enter for *amateur* film competitions. I have myself refrained from competing for many years, but since nowadays it seems that anything goes, I am thinking of having a bash at one of the national competitions, under another name, of course. Or would *that* be unethical?

Two-Toned Images I welcome Centre Sprocket's comments on the making of two-colour titles. Even simpler methods can be mightily effective. I expect that some of my older readers will remember the wonderful effect obtained in *The Good Earth* by toning the image to a sepia colour on a pale blue tinted base. In the earlier days of colour I often knocked out some black and white titles and dunked them in appropriate dye to give tinted letters, to serve as a makeshift until I had time to make the proper ones.

Walking Before They Crawl I liked the make-up of the syllabus of the Making a Film course organised by Crawley F.U. because it provides for a nice balance of interested professionals and skilled amateurs among the speakers. So students will be able to enjoy the best of both worlds, and, incidentally, learn not to despise the very real help that imaginative professionals can give them.

IDEAS

exchanged here

Try Before You Buy

GEORGE Sewell asks if we know the standards to which we should be working. I am sure that for many of us the answer is "no." A satisfactory standard for 8mm. seems to be difficult to ascertain. Having considered investigating in a better quality 8mm. camera, involving considerable outlay, I asked a number of firms if they would lend me a sample of film taken with the camera I fancied, but none did so.

This attitude is indefensible. Before buying a gramophone record costing £2, I can hear a number played through if I wish and, having made my choice, am supplied with a new record taken from stock. A camera costs over £50 and, compared with the thousands of records available on demand, very few models are kept in stock. 25ft. of Kodachrome, which would cost the shop about 12s., would be more than enough and could be used again and again; further, a refundable deposit could be charged for it.

This problem does not arise with still cameras, as the results obtainable with various models are frequently to be seen in the press, which publish test reports. I am sure that A.C.W. could devise some simple method of assessing the definition and resolving power if it really tried. If we all refused to buy until the retailer showed us test films, it might produce some results.

M. D. A. LEE.

A.C.W. publishes test reports, too—detailed ones, but in the matter of lens testing it would be quite impracticable for us, or anyone, to be of much help, for the performance of lenses of the same make and aperture can vary. Similarly, the shutter speeds of still cameras are almost never exactly as marked, so our correspondent's still camera analogy is not entirely apposite—but it doesn't matter much, for one can always test them for oneself and make the appropriate allowance. Similarly, one can often test a cine camera before buying—the friendly dealer will usually let it out on a few days' trial. We don't see why he himself should be expected to test every model he stocks. In any case, if he handles a large number, it would be so easy for test films to get mixed up. What matters is whether the results the prospective buyer gets satisfies him—not what somebody else did with the camera.

8mm. Definition

I HAVE recently gravitated to 8mm. after using 9.5mm. for several years, and 16mm. for a short time, but am disappointed with the definition of the 8mm. I am using a new 8mm. twin-lens turret camera with a fixed focus normal lens and a focusing telephoto, plus tripod.

Having read many claims for the amazing depth of focus of fixed focus 8mm. cameras, I was expecting to see something equal to 16mm. on a smaller scale. So I projected an 8mm. picture one-fourth the size of a projected 16mm. picture, the two projectors running together, on the same screen, but found that the 8mm. definition was very much inferior to that of the 16mm. The 8mm. projector was a G.B.-Bell & Howell 625, and the 16mm. a Bell & Howell Filmosound (an old American job).

Letters for publication are welcome, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

Could I expect to get better results with a focusing lens? If the answer is "yes," why is more prominence not given to this fact in claims for 8mm.? Also, could readers give the pros and cons regarding 16mm. magazine loading cameras?

Incidentally, I would like you to know that your theory regarding the unsteadiness of the picture given by the Filmosound—in reply to my inquiry some weeks ago you advised me that you thought it was due to weak gate springs—was exactly correct. To test it, I packed the gate with a small piece of rubber band, and found that this temporary measure did the job perfectly, and I can now project with rock steadiness. This will do for me until I can have the job done properly by the projector agents.

Taren Point, Sydney.

D. CHAMPION.

Definition with a focusing lens is better on close-ups where the background can be thrown out of focus, but in general there is not necessarily any improvement—many errors are made in focus setting. But any focusing lens can be set at its "fixed focus" position, i.e., at half the hyperfocal distance for full aperture. Glad to know our hunch was right. It helps us or next time to know if we are right—or wrong.

Thanks for the McLarenascope

AS a result of an article which appeared in the Xmas A.C.W. published on November 25th, I received on November 30th from some ingenious inventor who has so far remained anonymous, an extremely efficient gadget which I propose to refer to as the "McLarenascope" (it gives one scope for making a McLaren-type film).

A torch bulb projects rays of light which pass through a lens and through the frame-area of the film, and are then reflected in a mirror on to the following frame-area. An image of anything drawn in the first frame is thus projected on to the same relative position on the second frame-area, thus acting as a guide when one is drawing on film.

The whole thing is first-rate; and when one considers that it was presumably designed and built in less than five days—well! The constructor is evidently a very useful man to have about the studio. He is possibly very wise to remain anonymous. As soon as some club get hold of him and realise how ingenious and efficient he is, he'll be given no peace but kept constantly occupied with construction work.

I believe it was Emerson who made some remark to the effect that even if you live in the woods, the world will beat a footpath to your door if you build a better McLarenascope. As the inventor didn't say in which particular forest he lives, I should like to take this opportunity of saying that I am very grateful to him for having exercised his skill in this way. No doubt a message in your columns, Sir, will reach him either directly or by means of whatever jungle-drums or grape-vine edition penetrated to his

particular neck of the woods. Thank you, Mr. McLarenascope-Inventor!

And thank you, Mr. Editor, for the hospitality of your columns.
London, N.W.3.

S. WYNN JONES.

Home-Made Wide Screen

READERS may be interested in my idea for making wide screen films without using anamorphics. I have filed out the aperture plate of my Kodak B camera, so that I now film over most of the sprocket hole area on one side of the film and about half of the sprocket hole area on the other (the whole area cannot be used because of the letters, etc., printed on the edge). I find that the lens is able to cover this new size quite happily, but care must be taken in filing out the aperture plate or the film will become scratched.

To alter the projector was a more difficult task. I own a G.B. L.516, and first of all had to grind out the gate runners. Owing to the fact that the sprocket area is now used, the top and bottom of the picture area must be closed in slightly or the holes will show on the screen, so a new aperture plate had to be made and fitted into the existing one. By just clearing the sprocket holes and letters on the film, this new aperture plate gives a ratio of 2 to 1. By changing over to a spare aperture plate, the gate runners remaining as they are, I can still show normal ratio films. This operation only takes about three minutes.

So far I have found no excessive signs of wear on the new picture area, as this projector does not have any pressure plate, so the film does not run hard against the gate runners, but is gripped more by the edges.

I shall be very pleased to give more information to anyone interested if they would care to call or write.

44 Harefield Road,
Uxbridge, Middx.

JACK GARDNER.

Public Presentations

I WENT to see the Ten Best last night, and came away disappointed. Not, I hasten to add, by the films, which were among the best of the Best I have seen... but the presentation!

No doubt those who organised the show for Bradford Cine Circle have already dug deep holes for themselves to sink into. I think, Mr. Editor, that the time is ripe for a reiteration of the art and practice of good presentation. Doubtless such information would be:

1. *Don't* let an audience come into the hall with the screen very much in evidence, then *close* the curtains just a few seconds before they are opened again for the show.

2. *Do* start the show at the advertised time, instead of, after some ten minutes, pushing some inarticulate and inaudible gentleman on to the stage to mutter about "some trouble at the back."

3. *Do* know your equipment, so that you can tell whether a tape recorder is at "fast forward" instead of "play," and so that the projectionist knows beforehand that his machine will not reproduce sound at 16 f.p.s. Poor *Driftwood* and *Seashell* had its effect completely ruined by screening at 24 f.p.s.

4. It is *not* advisable to run a picture in reverse, especially before a packed audience, even if it does give us a chance of seeing the end of *Short Spell* run backwards.

Is it really fair to try the patience of an extremely patient audience? A rehearsal with the proper equipment in the hall intended for the show is the least that could be expected... after all, the Ten Best only come once a year. If a reasonably slick presentation cannot be achieved for *this* show, heaven help all the others!

Sutton in Craven. DONALD S. COLLETT.

Mr. A. C. Whitehead, secretary of Bradford C.C., says they are very sorry indeed that there should have been cause for complaint. He writes:

WE must admit to a very bad presentation which was not up to the standard set during the twenty-five years of our experience in giving public shows. I think Mr. Collett will admit that our presentation in previous years has been of quite good standard. We use the Southgate Hall, the only suitable hall available in Bradford to seat the numbers expected for a Ten Best show—it holds 750 and must be one of the largest used by amateurs. So we have to use an arc projector, which was running perfectly at the short rehearsal we held before the show. Just before the performance was due to begin, it was found that a resistance in the amplifier had gone off, and the spare projector had to be brought into use. This caused some delay—but less than ten minutes.

The first two films have tape accompaniment, and it is impossible to keep in sync. when the machines are not interlocked. During the showing of *Driftwood* and *Seashell* (s.o.f.) our projectionist was more than surprised to find that the exciter lamp of his stripe projector cut out on 16 f.p.s. He had never had occasion to use the machine on 16 f.p.s. sound. We had to choose between 16 f.p.s. silent and 24 f.p.s. sound, and chose the latter because *Driftwood* needs the commentary. It was while endeavouring to rectify the trouble with the exciter lamp that he unfortunately ran the machine in reverse with the lamp on. I am glad to say that the rest of the programme ran without a hitch.

A full rehearsal was held at our clubrooms before the show, but it is impossible to have a full rehearsal in the hall because of the time factor. In any case, this would not have prevented an amplifier failure either just before or during the show.

We should like to thank A.C.W. for the opportunity of seeing another year's Ten Best. They were far and away the best yet and were much enjoyed by members and public. But may we make a few small criticisms? The two films with tape should not be shown consecutively; were a sound film interposed, it would give the operator time to change reels. The films arrived on Monday afternoon (for the show on the following Wednesday), which did not give a lot of time for rehearsal. How many clubs can devote three consecutive evenings to a cine show, plus quite a few hours on the afternoon of the performance?

Finally, may we extend a cordial invitation to our critic to visit us at our clubrooms on any Monday and to assure him of a friendly welcome.

Outside The Family Bosom

SETTLING with feet up to enjoy the Christmas number of A.C.W., I lovingly turned over the pages until I arrived at 8mm. Viewpoint, from which I discovered that I had risen to fame as the Poor Man's Chaplin. But I cannot claim such honour: I am no actor—it was my pal Bill who

MIRROR, MIRROR, ON THE WALL, WHAT'S IT ABOUT, AT ALL, AT ALL?

22.11.82

22 Tuesday 22
19 November

Dear Sir
As I happen to be
left-handed would you please
inform me where I could
purchase a book camera
model of the
the first cover of the
A.C.W. of the A.C.W.
My best regards
Yours faithfully
H.T.T.F.A.

A number of readers have written us on the subject of the above letter. Some of them wrote with left-handed pens. All of them gave us much pleasure. But we've got our answer put. Our correspondents have overlooked the needs of our Japanese readers who, of course, read from back to front.

played the role of father in my family film, *The Last Laugh*.

While I would not challenge Double Run's views—he intimated that the film was not worthwhile and did not justify recognition by the I.A.C., I do suggest that it is not in the spirit of the amateur film movement to deplore other judges' choices publicly. This apart, I welcome criticism of my modest efforts, for it spurs one on to try again and to hope (remotely, I fear) that one day one may corner the Oscar and bring the critics to their knees. *The Last Laugh* did not reach such dizzy heights, but *A.C.W.* did devote a whole column to its inadequacies, and this, coupled with the fun we had in making and presenting the film, surely made the effort worthwhile. Incidentally, the 16mm. print entered for the Ten Best was not the original but a blow-up from 8mm.

Epsom Downs.

R. IAN GOLDING.

In fairness to *Double Run*, it should be pointed out that he also made some commendatory remarks. As for the ethics of his review, when an amateur film maker achieves success by having his film circulated in a library, he becomes something of a public figure in the amateur film world and, like all public property, a fair target for criticism!

The 5s. Camera

WITH reference to Denys Davis's inquiry, my first still camera was a Kodak No. 0 box, which took a 2½in. × 2½in. picture and cost 5s. or 5s. 6d. My first films with it, taken around 1914, were a series of time exposures of my father and mother, and there was one of myself. The results were reasonable, but the time exposure must have been of considerable duration, for I still have a vivid recollection of trying to keep still while my picture was being taken.

Sutton Coldfield.

C. G. PETTIT.

Making Frame Enlargements

SINCE the labs. charge A14s. for 5½in. × 3½in. frame enlargement from 9.5mm., and take up to two months, I decided to produce my own. I used an enlarger with f/4.5 Som Berthiot lens and Kodak Commercial Ortho sheet film. Each frame was exposed for five seconds and developed in D72 for three minutes at 68°F. Then came a wash in water for two minutes, fixing (ten minutes) and a rinse in running water (20 minutes). Enclosed are three samples of the results, picked at random.

I re-read each copy of *A.C.W.* two or three times and still find them as interesting as on the day I receive them.

Fairfield, Sydney.

R. J. COOPER.

The still photographer is particularly well placed for producing frame enlargements. Mr. Cooper's (a portrait and two landscapes) are rather soft but very clean. Wisely, he has avoided scenes in which there is much movement. Big close-ups make the best subjects.

Filming Big Game

ON my most recent visit to the Kruger National Game Park, I decided to film at 24 f.p.s. in the hope of minimising camera shake. (The camera has to be hand-held, for it is forbidden to leave one's car, and an attempt at fixing the camera to the windscreen proved unsuccessful.) The results—taken on an 8mm. Viceroy—prove the efficacy of this and of the method of exposing.

Between 10 a.m. and 4 p.m. the flora gives very little contrast and the fauna blends into it, so I tried stopping down—two stops lower than the meter reading. Most of the resultant shots were slightly under-exposed as a consequence, but the over-all effect is pleasing. Brightly coloured birds, on the other hand, presented no problem, and here the meter readings were adhered to.

It was impossible to avoid some light leakage when loading films in the car, so I have now made a changing bag (cost 7s. 11d.) which has already proved its worth. To my mind it is essential for outdoor work, at any rate here. I might add that I am a beginner but have learned a good deal through keeping a record of exposure and conditions for every shot, entering them in a pocket-book which I keep in the gadget bag.

A. GUSSENS.

Silent Films for Record Accompaniment

I WOULD like to see Pathéscope produce a few short silent films of Pop singers, so that those of us who do not have sound can match records to them. I have used a Pathéscope Ace for seven years without a single breakdown. Best of luck to Pathéscope and *A.C.W.*!

Brierfield.

EDEN SMITH.

Quadrant Effect

FOR the first time I have tried a quadrant effect, produced with the aid of the smaller of the Brun effects boxes recently reviewed in *A.C.W.* (The four quarters of the lens are uncovered in succession, the film being re-threaded between each take, since my camera—a Specto 88—has no back-wind.) The results have been very much worthwhile. The Specto will shoot 14ft. at one press of the button, and I exposed about 12ft. in

this way, superimposing titles on it for my holiday film.
Dresden.

KENNETH F. JUPP.

Our correspondent sends us a strip of film to prove that the results are indeed worthwhile. He used a tripod, of course.

Success First Time

I HAVE recently taken up cinematography and was surprised by the success of my first film—a Kodachrome picture of my Christmas holidays in Brisbane. Now that I have corrected the faults I made (under exposure, etc.), I am getting very good shots. I use a G.B.-Bell & Howell 624 camera on a tripod with pan and tilt head. A.C.W. has helped me in every way and I never miss getting it.

Greenacre, N.S.W.

CHRIS BENNETT.

Good results first time by a young beginner (our correspondent is 14) are nothing out of the way. Being ready to learn from mistakes and using a tripod right from the start is. Good shooting, Chris!

Your Ideal Camera

Readers give their views

9.5mm. BECAUSE of cost. Two lenses: f/1.9 focusing down to 18in., which would take care of titling and close-ups, and a 3in. tele., but not on a turret head. Bayonet catches for me. This would save a lot of weight on the front of the camera, which makes it tiring to hold in the hand, besides being awkward to stow and carry.

But the most important requirement is a reflex viewfinder, allowing framing and focusing while the film is running. Think of the yards of film it would save! No more out of focus and misframed shots; no need for parallax correction. Variable speeds from 8 to 32 f.p.s. would be desirable and a back-wind sufficient to make mixes in the camera; single picture device and frame counter not necessary, but a footage indicator would suit me.

Gates and shutters can stay as they are—simple and trouble-free (on my old Pathe, at least) and 50ft. chargers would be quite enough if the size of the camera is to be kept reasonable.

Coalpit Heath.

G. REID.

MY immediate need is a new 8mm. camera (I have been using a f/1.9 Kodak 8-20 since 1939) so I leave the camera of the future to the cinematic disciples of H. G. Wells or perhaps George Orwell.

The motor must be of the double-spring type and run 14ft. of film (70 secs.) at one winding with a folding crank handle (the key type does not give enough leverage for comfort) and cut out without running down. There will be facilities for cable release. Five speeds: 8, 12, 16, 24, 48 f.p.s. Zoom type viewfinder for lenses of various focal lengths, and correction for parallax down to 12in.; accurate footage indicator returned to zero by hand; socket for back-winding, for which a loose handle will be supplied.

Spools loaded into a magazine supplied in two sizes—for 25ft. and 100ft. double-run spools, the latter to take advantage of the cheaper 100ft. reels of 8mm. Kodachrome. The magazine will be an integral part of the camera, with built-in sprocket and feed and take-up spindles. Spring-loaded levers will bear on the edge of the film on both reels to prevent unwinding when the end of the film is free.

Its mechanism will be driven by a spring-loaded splined shaft protruding from the camera into the magazine housing. A socket in each side of the magazine will accept the driving shaft so that when one side of the film has been exposed, the magazine can be turned over for the exposure of the other half.

Gate, claw and pressure plate of the normal type, the pressure plate being completely removable to give full access to the gate and fitted with spring-loaded side guides to prevent the film weaving. The claw will retract on its upward motion and not bear on the film. Shutter: normal rotary type; twin lens rotating turret. Camera will normally be supplied without lenses; the purchaser chooses them to suit his taste and pocket. I would choose a 6.5mm. and 12.5mm. for normal use and a 36mm. for special occasions.

Price: with one 25ft. magazine and no lens, it should sell at no more than £45. The 100ft. magazine would cost £7 10s. and spare 25ft. magazines £5 each.

Tonbridge

D. BEZANT.

MY idea of the ideal camera is an Arriflex 16 with the following modifications: (1) to take C mount lens (if it does not already do so); (2) variable shutter, a must for fades and dissolves (would also help when Tri-X is used in strong light); (3) filter slot; (4) attachable spring motor (as well as the electric motors available); single frame and back-wind essential, also hand-crank. Price with spring motor and three lenses (normal f/1.4, w.a. f/2, tele f/2), £400. Add to the above, a separate compartment for synchronised 8mm. sprocketed magnetic tape with record and erase heads, and then, oh boy!

This is for serious-minded amateurs. For the others there are plenty of cameras which will fulfill their needs in 16mm., though perhaps not in 8mm., because of the lack of reflex finders and variable shutters. Anything that can be done to get effects in the camera, rather than having to use optical printers, is desirable for the amateur.

Wangaratta, Victoria.

HOWARD G. WOHLERS.

AT various times I have used a Cine Kodak Special, Zeiss Movikon with coupled focusing, Filmo, Filmo 121, ordinary Bolex, a 9.5mm. Dekko, a 16mm. camera whose very name I've forgotten, and a camera home-made from an airturret R.A.F.! I have no desire to own an automatic-eye camera, though if I were a beginner and could afford it, I would buy one. I regard a turret as essential, and I like to be able to feel a sense of satisfaction from the exercise of skill—I'd not care to drive a car directed automatically on a beam!

I think most serious workers would really like a couple of cameras. One should be light and handy, so that it is easily carried around. The Autoload is my choice for this, with its magazine facility for colour and b. & w., and its two lenses.

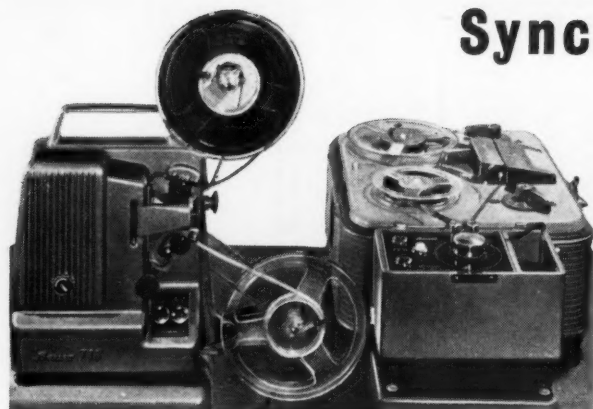
My second choice is a Reflex Bolex. The facility of three lenses, seeing what you shoot (no cap on, no wrong lens through forgetting to rotate turret, no wrong parallax for close-ups, no out of focus), and of back-winding, frame counting, etc., gives me most of what I need—except for the variable shutter. It is, of course, a spool camera, but you can change from colour to monochrome, or slow to very fast film, by winding back if you don't mind the trouble. With two cameras you don't have this worry, and if one does go wrong, you're not bunkered.

I've put the reflex as second choice, but if I had to stick to one camera, I'd go for this. I am thinking, of course, of 16mm.; in 8mm. the problem of weight is not the same.

Jersey, C.I.

S. JEPSON.

A final selection of letters will appear next month.



Sync. Systems Compared

By DAVID JONES
and DESMOND ROE

Manufacturers are at last getting busy in providing sound for the amateur. This is the first commercial offering in all-electric sync.—the Bauer T10 projector with coupler and tape recorder.

The professional sound film making techniques described in the first part of this series are complex and only justified because no other way has been found of making complicated feature-type films. In the amateur cine world, such methods will only be used by clubs and individuals who have considerable ambition and enthusiasm; (and we hope that the alternative suggestions and adaptations we have given will materially help). But it is obviously absurd to suggest that the ordinary amateur should go to such lengths. The basic principles of sound film making cannot be changed, yet if he does not want to go beyond family, holiday and the simpler documentary and story films, a good deal of simplification in apparatus and procedure must be worked out for him.

There is a tremendous amount to be learnt from the professional process. For example, how many amateurs realised that the sync. requirements for shooting, editing, and projecting are all different? That a convenient projection sync. system, such as stripe, may not necessarily allow easy sound track compilation? That by track laying with a perforated sound medium, the professionals have been able to reduce the very difficult problem of cueing in sounds in sync.—the usual amateur method—to the straightforward one of cutting sounds to length and splicing them together at leisure? Then the use of cueing becomes restricted to fading in and out during dubbing of the already synchronised sounds.

It is the process of track compilation that is all important and must be made as easy as possible. It is also desirable that the sync. method used for production should be suitable for home projection and limited circulation, and that transfer to stripe or optical track should be possible when a film is to have wider distribution.

From the previous articles in this series it should be clear that all this can be accomplished by using perforated magnetic film, either 16mm. or 8mm. in width, but because 16mm. tape running costs are low and tape apparatus is so widely available and relatively inexpensive, let us consider how far we can expect to go with tape in home sound film production. To start with, let us examine all the main systems of projection sync., consider their characteristics and see if they are interchangeable. We have classified these in the accompanying table, which we believe covers all basic methods.

Interchangeability depends on a common standard, wide availability of standardised apparatus, and on the system used permitting sufficiently accurate sync.

under various working conditions. This implies the use of commercially-built apparatus or home-made equipment produced to a similar degree of precision. In the "Absolute Sync. Systems," listed in the table, no sync. errors are possible with apparatus built to the same nominal standards, but in the "Relative Sync. Systems," interchanging films will lead to cumulative sync. errors which will depend mainly on constructional inaccuracies. For example, while a film and tape may be shown with consistently good sync. on one tape recorder and loop synchroniser, errors may occur if another tape recorder of different take-up tension is used or if the other synchroniser capstan is out of tolerance.

Classes 1 and 2 in the table are obviously not interchangeable and are barely acceptable even for home sync. use. Class 3 should be satisfactory for home projection, but is not interchangeable owing to the inaccuracies and variations of speed to be found in most tape recorders. Class 4 is probably of the greatest interest to amateurs at the present time. With the exception of the interwound film/tape method, which requires a non-standard speed of either film or tape, the various tape measuring methods are interchangeable, given constructional precision and the same nominal film and tape speeds. Automatic control is possible in all cases except that of the tape measuring strobe wheel, which, however, has the advantage of simplicity and low cost and needs no modification to apparatus.

While fairly consistent results will be obtained on any one set of Class 4 equipment, errors of the order of 12 seconds in a 16 minute film can occur with different equipment where all the tolerances add up in one direction or the other. Where better sync. accuracy is required, manual correction may be used.

A modified form of loop synchroniser, as developed by members of A.C.W. 8mm. Cine Circle No. 8, has been fitted with a differential gear for continuous sync. adjustment. With this, sync. may be maintained to within about two seconds, even though the operator may not be entirely familiar with the film being projected. At present, commercial apparatus is largely restricted to certain 8mm. projectors, but clearly the principle can be applied to any film gauge and to any projector which has a variable speed motor.

Class 5 offers absolute sync. between film and tape, but the pulse or control frequency apparatus is complex and not widely available. It can be used for shooting and for projection, as has been

Class	Device for synchronising picture to sound	A.C.W. reference	Manufacturer	Device for synchronising sound to picture	A.C.W. reference	Manufacturer	Remarks
1 Non-sync.	None			None			Mainly for mood music
2 Manual speed control	Errors corrected by observing film content			Errors corrected by observing film content	Sept. '55		For home use, or where projectionist knows film. Suitable for mood music and rough commentary

Relative Sync. Systems

3 Independent speed control of projector and tape recorder	50 cycle strobe fitted to variable speed projector with constant speed motor Governed projector	Nov. '54 June '53 Mar. '55	Bolex M.8 Zeiss, Missouri, B. & H.-G. 625 Spectro speed controlled most sound projectors				Not interchangeable, as tape speed often inaccurate Not interchangeable, as tape speed often inaccurate Not interchangeable, as tape speed often inaccurate Not interchangeable, as tape speed often inaccurate Some sound projectors governed at 24 f.p.s. only
4 Tape-length measurement	Tape-driven strobe Projector controlled from tape deck Electric commutator coupling Loop synchroniser Interwound tape and film	Sep. '55 Dec. '53 Dec. '56 Dec. '55 Oct. '50 April '53 April '56 Nov. '52 Dec. '53 Oct. '56 Dec. '55 Dec. '55 Nov. '56 Nov. '55	Excel Bauer Erccam Noris, Bolex, Eumig	Mechanically coupled projector and recorder	June '50 Aug. '50	Zeiss Moviphon, Scophony-Baird Soundmaster	Minimum apparatus. Requires manual control Requires constant speed projector Demands film and tape run at same speed. This cannot be done at standard speeds

Absolute Sync. Systems

5 Reference from movable marks on tape	Pulse, driving strobe on projector Pulse, operating counter-type projector control Pulse and commutator control 50 cycle control	April '52 Dec. '53 Dec. '54 Mar. '55	Oliveres	Pulse, with manual adjustment of tape speed 50 cycle injection		Leavers-Rich Reflectograph	Intended for original recording, with transfer to film. Not suited to projection Manual adjustment needed Automatic Automatic Requires constant speed (preferably synchronous) projector
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6	Reference to fixed marks on tape	Tiger tape	Jan. '56				Not normally used for projection. Ideal for production of complex films, too elaborate for simple films. Little information available
7	Double film system	Most: professional studio equipment Special: double projector	Feb. '57				Not suitable for production. Only justified for films that will have some distribution. 16mm only. Good quality on 16mm, poor quality on 8mm. Standardisation difficult
8	Picture and sound on same medium	Optical sound on film Stripe projectors "pull through" stripe attachments	Mar. '57				

Disk and wire have been omitted, as they are practically obsolete so far as amateur recording is concerned.

In this table the basic sync. systems are classified and references given to earlier A.C.W. articles and types of machine used for projection sync. The interchangeability and sync. accuracy of the systems are discussed in the text, and the need to choose systems favouring easy track compilation stressed.

Relative sync. systems are primarily suitable for commentary, mood music and general effects, for home and club use, but for wider distribution should usually can be transferred to absolute sync. Absolute sync. systems are necessary for tight sync., e.g., lip-sync., and sound may be transferred from one to another without sync. loss. No one universal sync. system seems likely for amateur use, in

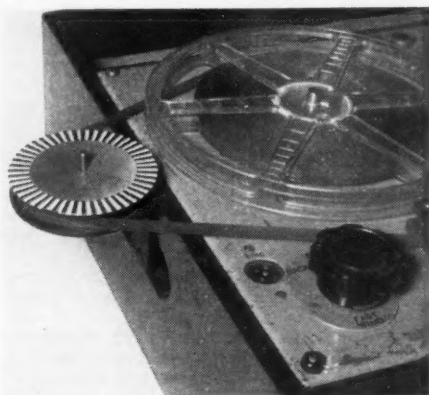
view of the wide variety of amateur needs and the differing equipment already available.

Summarising, it seems that Class 4 is most suitable for general purpose work in which interchangeability is possible without exact sync. Classes 5-8 can give exact sync. and interchangeability, Classes 6 and 7 being preferred because of the editing facility.

Future articles will discuss how track compilation and transfer can be carried out with the recommended systems.

described in previous articles, but is not really suitable for editing, although we have heard of one enthusiast who constructed an automatic multi-channel pulse dubbing set-up using a rack of about 70 valves and several dozen relays! The main use of Class 5 for home movies would seem to be the same as for the professional, that is, the employment of light-weight tape recorders on location, and the temporary storage of the original recorded sounds on tape until they can be re-recorded on to stripe or other perforated medium.

Tiger Tape or strobe-marked tape in Class 6 has the advantages of giving absolute sync. with minimum additional apparatus, and providing visible markings for editing purposes. The real disadvantage is that although little extra apparatus is required where projector speed is controlled manually, complex and expensive equipment not available commercially is necessary for automatic



The simplest, cheapest method of getting a useful measure of sync. consistency and interchangeability. It is popular enough in Australia and South Africa. Why not in the U.K.?

speed control. Tiger Tape is manufactured in Europe and the U.S.A. but is not normally available in the U.K.

Perforated tape has all the uses and advantages of strobe tape and allows easy automatic control in that sync. can be maintained by means of a sprocket. But to withstand the forces involved in being driven by a sprocket, particularly in sound heads of film type, perforated tape has to be made of a tougher plastic base than has hitherto been used for ordinary tape. Perforated tape on .002in. Mylar is now being used experimentally in the U.S. and Canada in special sound cameras for TV newsfilm purposes. When available in this country, its use will enable the amateur to achieve much of the original professional sound film techniques on ordinary tape equipment.

The double-film system of Class 7 depends upon the availability of a special projector, and although very suitable for elaborate filming, is not justified for home use.

Optical tracks are rarely used in home movies in view of the complication and expense, but stripe is becoming popular. It should be realised, however, that stripe is inherently a projection sync. system and that film production is considerably hampered by the sound track being on the same film as the picture. Sound film production is largely confined to what can be recorded on the stripe during projection, and here accurate cueing is essential.



This pagoda interior is seen for only a few moments in the film, but it took many months to build. The sky beyond the balcony is a cyclorama.



Most of us take colour for granted. It is the natural choice for our holiday films. We habitually see it on the professional screen. Many clubs use it for their group productions. But one of the best-known and most successful of all amateur cine societies had never filmed in colour until now.

This society being Ace Movies, "now" must not be interpreted literally. They normally take years over their productions, and although their latest, *Sakura*, was one of the Ten Best of 1956, it was in fact begun in 1949. At that time they had no permanent studio and had been able to keep only the barest minimum of the equipment they had before the war; but that did not deter them from planning a film which could only be made in a well-equipped studio.

With no immediate prospect of being able to get down to filming, and purely for the love of it, they prepared a shooting script illustrated by 145 sketches, photoprinted it and circulated it to the technicians who, it was hoped, would one day have the opportunity of translating it into fact—or, rather, into Ace Movies' own particular brand of illusion. That opportunity did not come until four years later, when at last a suitable studio was found.

Then, because Ace Movies never hurry over anything, they occupied the next few months in overhauling their equipment. The script had been overhauled, too, 150 new scenes having been added to it. Next came a long series of tests, of actors, make-up, colour, film stock.

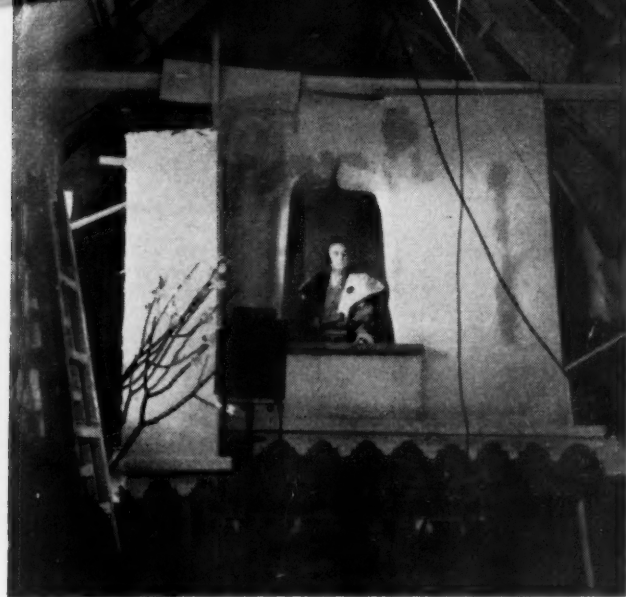
No costumes were made or sets built until every piece of material had first been photographed in colour, for they knew that the colours on the screen might often be different from what they were in actuality. They finally decided on a palette of twelve colours, mixtures of which were kept standard throughout. For example, "palace purple" was always the same hue.

They Painted in

. . . built all their own sets, including and made all the costumes for their

Mention of "palace" is a reminder that this is perhaps the place to indicate what the film is about. It is the willow pattern story of the two ill-starred young lovers who defy the mandarin to whom the girl is betrothed and run away together. Unable to bear their happiness and the affront to his dignity, the mandarin pursues them with his warriors, who burn down their house, with the couple in it. The girl's father, meanwhile, having lost face by her disobedience, commits hara-kiri.





A low angle helps to give a convincing impression of height. Note the partial framing provided by the few branches of cherry blossom, which assists in suggesting depth. Distance is conveyed in the studio "exteriors" by false perspective and curvature of the backcloth where it meets the floor, so that ground and background merge.



n Kodachrome

uding studio "exteriors," designed
their willow pattern legend fantasy

But hara-kiri is surely a Japanese institution, whereas the willow pattern legend is Chinese? Quite right: Ace Movies transposed the story to Japan because they had the idea of basing sets and costumes on Japanese prints. At one time, indeed, they had contemplated making a puppet film of it, for with models and puppets it should have been less difficult to capture the stylised delicacy of the prints.

They have not been successful in this respect in the live action film, which lacks the eggshell

A striking colour composition: background and terrace are in pastel colours, setting off the costumes which have a glossy finish. All costumes, designed and made by Ace Movies, are based on authentic dress of the period and necessitated much research work. The scroll which the young man offers his beloved consists of yards of carefully lettered paper.



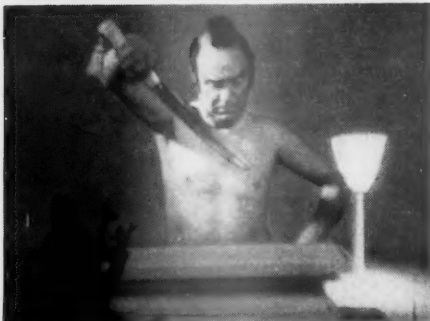
fragility of the model on which it is based; but it is a continual delight to the eye. Most of the colour patterns are of notable beauty, the settings remarkably contrived, the costumes quite gorgeous. No amateur film can ever have been so superbly mounted. But while production techniques are traditional, the use of colour is often unorthodox.

The latest Ace Movies film is very little different in style from the first. All of their films have a slow-paced deliberation (sometimes too slow), a preoccupation with visual style at the expense of action. They are intentionally artificial: there is seldom any attempt at realism. And nearly all are told wholly in pictures, without the aid of sub-titles or commentary.

The group has been criticised for this undeviating adherence to traditional screen mime. Some critics say it is twenty or more years behind the times. They would like to see a more original approach, by which they usually mean incursions in the manner of Broughton and Brakhage and other poets of the cinema. To all such objections Ace Movies listen with bland courtesy—and continue to pursue a style which, if dated, is highly individual, and so earn a distinction which all too few amateurs can boast.

Yet, as mentioned earlier, their use of colour is often unorthodox and not always in accordance with what the textbooks say. For instance, much of the lighting used for *Sakura* was mixed, the key light being usually incandescent and the fill-in lights photo-floods; and some of the night scenes are in very contrasty low key.

Further, they used it to enhance and reinforce mood. Many amateurs are satisfied merely to have enough light, and so long as the scene is adequately lit are content to let well alone. Ace undertook a considerable amount of experiment with colour lighting: a red object in a dramatic



Live action is occasionally reinforced by model work, and where necessary the leading players took on "bit" roles as warriors who, lit by sombre blue light, present a fearsome aspect.

scene would be lit with red light, while, in the scenes which called for such effects, moonlight and lamplight were carefully simulated.

This was done with coloured gellatines in front of the lamps, the wastage when they were used with photofloods being particularly heavy on the pocket. Film discarded in the early experiments to determine the right exposure they don't regard as waste: some "remarkably bizarre results" were, they say, achieved and may well prove useful in future productions.

To ensure consistent colour continuity in processing one is usually advised to buy the stock needed in one go, so that it is all of the same batch, and to send the whole lot together for processing. The holiday film maker who budgets for his stock as part of holiday expenses can perhaps afford to do this, but there are precious few clubs which can lay out the cash for 1,200ft. of 16mm. Kodachrome. Nevertheless, colour matching in *Sakura* is good throughout, in great part because the film was shot under controlled conditions, with known lighting intensities and colours of constant hue.

All the sets were painted in matt colours, while most of the materials used in the costumes have a glossy finish. These costumes are all of authentic design and all were made by a member of the group.

The film is also unique among amateur productions in that the exteriors were studio shot, mostly against cyclorama-like backcloths, and a remarkable effect of spaciousness was achieved by the judicious intercutting of model shots. In what appears to be an extensive landscape sits a figure under a cherry tree. The camera pans to the sky and apparently comes in closer to show the girl entering the scene. But the first part of the shot is a model; the live action begins after a cut in the pan, the second part of the pan (on the same kind of painted backcloth) starting the scene in which the human figure appears.

But there is also a spacious, ample look about some of the exclusively live action scenes, achieved by false perspective, the bottom of the cyclorama being curved to the floor which was painted in the same colour, so that ground and sky merge imperceptibly. Another significant contributory factor to the impression of amplitude is the throw-away technique. This is used so extensively in professional films that one accepts it as part of the normal order of things, so is barely conscious of it, but—for obvious reasons—it is rare indeed in amateur work.

The professional goes to considerable trouble to build sets, parts of sets and props which may be seen for only a few moments in the film and so are, in effect, thrown away. When the amateur spends time, trouble and money on a set he makes the fullest use of it—naturally enough—and invariably works it to death. And then one gets an impression of miserliness, improvisation and making-do.

It's not that Ace Movies are a wealthy club. Many societies can command much more money. Ace don't promote any money-raising ventures



such as film shows and socials. They don't even hold lectures or engage in any of the subsidiary functions normally undertaken by clubs. Every meeting is concerned in some way with the film in hand. *Sakura* will have cost them a pretty penny—they still haven't worked out exactly how much—and, they say, "we never got down to asking for funds or grants. Which shows that if you want to make a film badly enough, you will find a way somehow."

"We" are always anonymous—there is never a credit title in their films—so let the curtain for once be drawn aside to reveal: Maurice Fowler, the director, who also directed *Marionettes*. Both films were the conception of one man—Fowler—who rejoices in the complete freedom the group always give the director. "Committees can't make films," he says, but he also emphasises that *Sakura* is the product of combined talents.

Next, Ben Carleton who edited it and was responsible for most of the photography. The



make-up artiste was Frank Biggs, who was also one of the principal players. Elizabeth Scott made the costumes. Cliff West, the treasurer, played the role of the father. These and others also doubled as warriors and lent hands and feet for the occasional close-up. Most of them have been working together as a team for years, taking turn and turn about with the multifarious jobs that have to be done.

The name "Ace Movies" still has magic, but the trouble is that, by present-day standards, Ace Movies films have nothing significant to say—unless you regard as significant the old-fashioned virtues of love of beauty, integrity and discipline. Also, Ace are sometimes apparently content to put up with blemishes which could so easily be eradicated—jerky pans, awkward cuts and the like. But of their feeling for films and skill in expressing their feelings, there can be no doubt.

"*Sakura*" is included in the Ten Best programme now in circulation. (Show diary on page 1032.)

Collector's Corner

By KEVIN BROWNLOW

THE AURA of mysticism which once enshrouded Pathé-Baby's releasing policy has, to a certain extent, been inherited by the French substandard distributors, Film-Office. For they have secured the rights of the best American silent comedies which formed such a vital part of Pathé's prewar catalogue, yet have retitled them in the traditional haphazard manner and have released them as the *chefs d'oeuvre* of a particular star without a further hint at their origin.

But there can be no complaints of the quality of these releases. The comedies feature stars like Harold Lloyd, Harry Langdon, Ben Turpin, Al. St. John, Buster Keaton, Max Linder, Charlie Chase, Monty Banks and Stan Laurel. The features include Abel Gance's *Napoléon*, René Clair's *I Married a Witch*, *The Champion* with Kirk Douglas and *Bim*, *Le Petit Ane* by Albert Lamorisse. Among the documentaries are *Le Cinéma en 1895* and *La Tour* by René Clair. All are available on 9.5mm., 16mm. and 8mm.

On 9.5mm. and 8mm. only, Pathé of France offer *Bicycle Thieves*, *The Night is my Kingdom*, with Jean Gabin, and *Fernandel's Un de la Légion*. But France is no Utopia for the English home showman. The purchase price of £3 17s. coupled with the import duty of 1d. a foot brings the price of each

300ft. 9.5mm. reel to about £5. And no one seems to have them second-hand.

THE COMMERCIAL introduction of "The Book of the Film" in the late 'forties was a development of the film editions of famous novels, popular in the silent days. Instituted by the Reader's Library Publishing Company, London, "to meet a real modern demand," these books are still quite easily obtainable from second-hand bookshops, and many of them are special editions for films such as *Les Misérables*, *Metropolis*, *The Wrecker* and *The Manxman* which were later released on 9.5mm. Most were illustrated by stills and contained a eulogistic preface in praise of the film it commemorated.

The foreword to the film edition of *Les Misérables* is typical: "Superlatives are difficult to avoid in attempting to describe either the film or the book. The scenes in the Barricades section alone hold one breathless and spellbound with their amazing realism. Nothing so good of its kind has been before achieved in film history. And again what superb acting is here! The cast of principals must have worked as if inspired by the master who first enriched the world with this finest flower of his genius. In the words of a critic, 'one needs new terms to describe a film of this kind'."

The Mystery of the Louvre (Belphegor) received similar acclamation: "No wonder that this fascinating dramatic novel with its thrilling climax has been chosen for production by the European Motion Picture Company, and has proved one of their most

successful triumphs. That popular film favourite M. Rene Navarre gives a wonderfully true impersonation of the great detective, while dainty Mlle. Elmir Vautier is simply bewitching as Simone."

These special editions—small but well-produced, stiff-bound volumes with a maroon cover and gold leaf lettering—cost today anything from sixpence to five shillings. The publishers intended that copies should enter nearly every home in the British Empire, "however humble." They were very successful. In the first five years of their existence over fifty million copies were sold in this country alone.

THIS MONTH'S COLLECTORS' ITEM

CROWDED on to one tiny 30ft. notched reel, *Tribute to Sarah Bernhardt*, are no fewer than seven separate

items, covering the last years of the great actress's life. Scenes from her films *La Dame aux Camélias* and *Meres Francaises*, are followed by shots of Mme. Bernhardt on her estate at Fort-des-Poulains with Mlle. Charlotte Lyses, and at her villa at Belle-Ile when she was visited by the cast and unit of the French film, *Les Trois Mousquetaires*. Newsreel material of her triumphant American tour before the Great War is also included, together with shots of the wedding of Sacha Guitry and Yvonne Prinemps, at which Bernhardt served as a witness, and a complete coverage of her funeral procession through Paris.

One of the rarest of all Pathé-Baby films, this 9.5mm. "topical" would last for just 75 seconds if run on a modern projector. But thanks to a vast number of notched title and picture frames, it lasts for three minutes!

Films for Home and Club Shows

NEW 16mm. RELEASES

EIGHT welcome releases are available from Contemporary. Heaven knows how the library tracked them down, but here they are: *Return of Draw Egan*, with William S. Hart (75 minutes); *Flirting with Fate*, with Douglas Fairbanks Sr. (85 minutes); *Beau Brummel*, with John Barrymore (100 minutes); *Boobs in the Wood*, with Harry Langdon (40 minutes); *Raggedy Rose*, with Mabel Normand (20 minutes); *Barney Oldfield's Race for Life*, with virtually all the Mack Sennett stars (20 minutes); *Bamboozled*, with Fred Rains (20 minutes); and *The Matrimaniac*, with Douglas Fairbanks Sr. (45 minutes).

Contemporary also offer the delightful *Chums*, a Russian comedy about two youngsters who try to dodge their homework. Slight, but enjoyable. Ron Harris has the Hitchcock thriller *To Catch a Thief*, starring Gary Grant and Grace Kelly. The comedy is on a rather higher level than the thrills. *The Yearling*, M.G.M.'s colour release, is an unusually agreeable boy-meets-pet story, pleasantly directed by Clarence Brown and starring Gregory Peck, Jane Wyman and Claude Jarman, Jr. Warner Bros. have *The Bad Seed*, Mervyn LeRoy's startling story of an eight-year-old girl murderer.

Continental productions currently available from Miracle Films include Clement's *The Secret Game* and *Gervaise*, Dassin's *Riffi*, and *Ripening Seed*, *The Sheep Has Five Legs* and *The Return of Don Camillo*. G.B. Film Library's February releases include *The Baby and the Battleship*, starring John Mills and Richard Attenborough. The Central Film Library have just released *Out* (25 minutes), the film produced by Thorold Dickinson for the United Nations Film Board on the plight of the Hungarian refugees, and originally shown on television. An honest, sincere and compassionate investigation. M.G.M. offer *Words and Music*, a breezy musical on the Rodgers and Hart partnership, with Mickey Rooney, Gene Kelly, June Allyson, and Judy Garland.

Any cine club planning a documentary might well be advised to study some of the prizewinners in the recent Festival of Films in the Service of Industry at Harrogate. First prizes went to the following productions: public relations and prestige section—*Oil Harbour—Aden*, produced by World Wide Pictures and available from the Central Film Library; sales promotion — *Introducing Telex*, (R.H.R. Productions, available from Creed & Co.).

Technical and technological—*High Speed Flight—Approaching the Speed of Sound* (Shell Film Unit, Petroleum Films Bureau); for use in schools—*Mirror in the Sky* (Realist Film Unit, Educational Foundation for Visual Aids).

Guidance on careers in industry—*Golden Future* (World Wide Pictures, Anglo-American Corporation of South Africa); industrial productivity—*Introducing Work Study* (World Wide Pictures, Central Film Library); health and safety in industry—*Don't Be a Dummy* (Verity Films, Central Electricity Authority); human relations in industry—*Men on the Mend*, (British Transport Films, from whom it can be obtained).

The majority of these films can be had on free loan from the libraries and companies indicated. You will find a fund of object lessons in instructional and factual techniques in these carefully selected prizewinners.

LATEST addition to I.C.I.'s special series of films for school audiences is *How to Use a Burette*, a 15 minute 16mm. monochrome production. Sixteen more free hire films have been added to the G.B. Film Library. Classifications include agriculture and farming, building and civil engineering, business efficiency, careers and training, food industry, medical, travel and manufacturing processes. Another new addition to this library is *Armand and Michaela Denis under the Southern Cross*, a record of the television team's journey across Australia.

Sound-Services Film Library's latest supplement lists over fifty new additions, with full details of running time, subjects and hire charges. A number of the productions—which range from *No Toothache for Noddy*, a dental hygiene instructional for young children featuring the Noddy characters in live-action, to *Tomorrow is Theirs*, on the organisation of B.O.A.C.—are available on free loan.

Key: Anglo-American Corporation of South Africa, 40 Holborn Viaduct, London, E.C.1.; British Transport Films, 25 Savile Row, London, W.1; Central Electricity Authority, Trafalgar Buildings, London, S.W.1; Central Film Library, Government Building, Bromyard Avenue, Acton, W.3.

Contemporary Films Ltd., 14 Soho Square, London, W.1; Creed & Co. Ltd., Telegraph House, Cherry Orchard Road, Croydon, Surrey; Educational Foundation for Visual Aids, 33 Queen Anne Street, London, W.1; G.B. Film Library, Aintree Road, Perivale, Greenford, Middx.; Ron Harris Cinema Services Ltd., Glenbuck Studios, Subitson, Surrey; I.C.I. Film Library, Imperial Chemical House, Millbank, London, S.W.1.

Metro-Goldwyn-Mayer Pictures Ltd., 16mm. Division, Metro House, 58 St. James's Street, London, S.W.1; Miracle Films Ltd., 16mm. Division, Golden House, Great Pulteney Street, London, W.1; Petroleum Films Bureau, 29 New Bond Street, London, W.1; Sound-Services Ltd., 269 Kingston Road, London, S.W.19; Warner Bros. Pictures Ltd., 16mm. Division, Warner House, 135 Wardour Street, London, W.1.

8 mm. PROJECTOR GUIDE

KODAK (Continued)

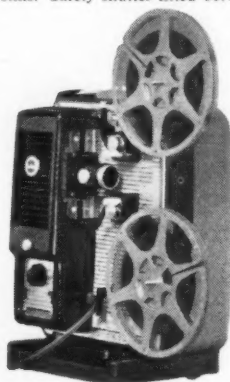
Cine-Kodak Showtime 8, Model 8-500 (not to be confused with the British Kodascope Eight-500). (October 1955). Currently in production in America. Not available in Britain. The latest high-powered projector made by Eastman Kodak. Built on panel fitted into one half of attractively styled case. Other half of case clips over threading path for carrying and storage. Tray-like base provides room for storing two 400ft. reels. Two 16-tooth sprockets, with white plastic retainer guards which hinge off for threading. Double claw. Fixed optical centre framing. Hinge-open gate, hinged on "outside"; hinges 180 deg. to expose both front and back plates completely for cleaning. Kodak f/1.6 lin. lens. Spool capacity 400ft. Spool arms folded in before front cover is put on. Drive to reels totally enclosed. Power rewind by clutch change. Reverse. Still pictures with safety shutter. Inching knob at rear of machine. Newly designed intermittent with very fast pull-down.

Electrical Details: Lamp to suit mains voltage in 105-125 v. range. Normally 115 v. 500 w. lamp supplied. 300 w. lamp can be used as alternative for small screens. For 105-125 v. 60 cycle a.c. mains only. A.c. induction motor. 60 cycle, wound for 115 v. Fan-cooled lamp. Two switches: motor and lamp. Control knob selects still, reverse and rewind, and forwards. Machine started with motor "off-load," using still position of control, then engaged to run in desired direction.

Price in America: approx. \$125.

Kodascope Eight-500 (May 1955). Currently available. Made in Britain. A.C.W. test report, December 1955. The current model of 8mm. projector available from Kodak Ltd. in Britain. Constructed on panel and built into

one half of leatherette-covered wooden carrying case. Cover fits over operating side for carrying and storage. Pressed metal panel, satin finished. Die-cast mechanism and lamphouse cover, with brown wrinkle finish. Two 12-tooth sprockets, with fixed retainers. Single claw. Fixed optical centre framing. Book-form gate, hinged inside. The front plate of the gate can be removed only by unscrewing the hinge pin. Kodak f/1.6 Ektanon lin. lens. 400ft. spool capacity. Spool spindles are on panel, and belt driven from behind the panel. Power rewind by clutch change; lever above gate changes over dog-clutches. No reverse or stills. Safety shutter fitted between



Showtime 8-500

lamp and gate. Very fast pull-down. Three-bladed shutter. Inching knob. Weight approx.: 17 lb., with lid on case.

Electrical Details: 115 v. 500 w. pre-focus lamp. For 110/120, 200/210, 220/230 and 240/250 v. mains, a.c./d.c. Motor series wound for 110 v. Fan-cooled lamp. Resistances for lamp and motor are located in exhaust duct from top of lamphouse. Motor is suppressed for radio and TV interference. Two switches: motor and lamp. Cable stores in box of projector, behind main panel.

Price: £45.

Brownie Movie 2 (a.c./d.c.). (March 1956). Currently in production in America. Not available in Britain. Similar to the Model 3, except that it has a 115 v. series wound motor and a speed control knob on the panel. Same 300 w. lamp and f/1.6 lens. Suitable for 115 (approx.) v. a.c./d.c. mains.

Price in America: \$76.

Brownie 500 Movie (March 1956). Currently in production in America. Not available in Britain. Similar to the Model 3 except that a 115 v. 500 w. lamp is fitted. Improved cooling arrangements and differently shaped grilles on case. Has a field flattener

lens on the gate. Suitable for 105-125 v. 60 cycle a.c. only. 115 v. 60 cycle induction motor. Same 200ft. spool capacity.

Price in America (approx.): \$80.

Brownie 500 Movie B (March 1957). Currently in production in America. Not available in Britain. Similar to the Brownie 500 but made to suit 105-125 v. and 220-250 v. a.c./d.c. mains. Motor series wound for 110 v. Takes 115 v. 500 w. pre-focus based lamp. Film capacity 200ft. F/1.6 lens.

Price in America \$95.

Cine - Kodak Showtime 8, Variable Speed Model 8-500A (March 1957). Currently in production in America. Not available in Britain. Same as the Showtime 8 projector but the Variable Speed Model has a series wound motor (for approx. 110 v.) and a speed control knob on the switch panel. For 105-125 v. a.c./d.c. Uses 500 w. pre-focus lamp of same voltage as mains, in stated range. 300 w. lamp can be used if desired.

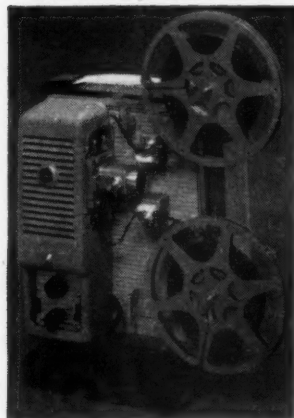
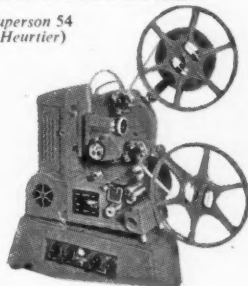
Price in America: \$139.

HEURTIER (Ets. Heurtier et Cie, Square Franklin-Roosevelt, Saint-Etienne (Loire), France).

Heurtier are one of the best known projector manufacturers in France catering for the serious user. Like most French manufacturers, they make the same machines for 8, 9.5, and 16mm. and also produce tri-gauge models. Machines are built on the unit principle; one can start with a silent projector and later have the additional parts added to make it into a magnetic sound projector.

Changing the gauge on the tri-film machines is extremely simple and rapid: the sprockets for the three gauges are carried on miniature turrets, and the one desired can instantly be swung into the operating position. The pressure plate of the gate is readily interchangeable, while the claw throw and position are selected on the knob below the lens.

Superson 54 (Heurtier)



Showtime 8-500A

Supertri 53



Heurtier Group 1 machines comprise four models, all with the same almost circular mechanism plate and lamphouse. The Monofilm was put into production in 1950 (based on a design of some ten years before, which had been held up by the war). The current version is the Monofilm 53 which, as the name implies, takes only one gauge—8, 9, or 16mm. It is a simple and straightforward projector, well engineered, as are all in the Heurtier line. The Monofilm can be converted to tri-gauge and magnetic sound.

The Supertri 53 is the tri-gauge silent machine of this Group. Still picture and reverse running are provided as standard (but to special order only on the Monofilm). Both machines have universal (series wound) motors with speed control resistances.

The Superson tri-gauge magnetic sound stripe projector is the most elaborate machine of this Group. It is essentially the Supertri on a different base casting which carries the magnetic sound unit, complete with flywheel smoothing and the necessary guide rollers. The machine normally stands upon the amplifier. This sound version uses an induction motor to give constant speed running, and a two-step pulley permits choice of running at 16 or 24 f.p.s. The fourth machine of Group 1 is the Monoson—a single gauge version of the Supertri. It is available in 8mm, 9.5mm, and 16mm., and has the same constant speed motor.

Group 2 contains various versions of the H.S.M. projector, —a much more sleek-looking machine than the Group 1 types. It is built on a long low base which houses the switches and, in the sound versions, the sound head. The sprockets and spool drives are carried on a vertical tube-shaped casting attached to the off-side of the front of the machine, giving the impression that the sprockets are almost isolated from the rest of the

machine, yet of course mechanically it is a perfectly sound arrangement, with a vertical shaft up the centre of the tube to drive the sprockets and—via belts—the spools.

The H.S.M. is a relatively powerful projector, taking lamps up to 1,000 w., and with projection lenses in 52.5mm. diameter barrels—the widest aperture lenses currently used for 16mm. work. It is available in three forms: silent, optical sound, and optical plus magnetic sound, the first and last of which take 8mm. (mute). No provision is made for running 8mm. striped film on the tri-gauge sound model.

The problems arising from running more than one gauge on a projector (including optical and magnetic sound models) have been faced and satisfactorily solved by the Heurtier designers. Their work deserves more recognition than it has had so far in Britain and America.

Monofilm 53



Monofilm 53 (1950). Currently in production in France. Not available in Britain. Single gauge machine available in 8, 9.5 and 16mm. versions. Die-cast construction, with sheet metal lamphouse cover. Grey wrinkle finish. Two 8-tooth sprockets, with one fixed roller and one which lifts off by eccentric cam arrangement, for threading. Claw intermittent. Optical framing. Hinged gate. Projection lens to choice; normally 25mm. f/1.5 for 8mm. Spool capacity 400ft. (800ft. to order). Belt driven take-up. Power rewind. No reverse. Single frame not fitted as standard, but available on request. Three-bladed shutter normally supplied for silent projection. Inching knob.

Electrical Details: For 110 or 220 v. Lamp 250 or 500 w. pre-focus. Transformer used when running the 110 v. machine on 220 v., a.c. Series wound motor. Pre-heat switching for lamp. Two switches: motor and lamp. Built-in pilot lamp.

Supertri 53 (1953). Currently in production in France. Not available in Britain. Tri-gauge machine, based on the Monofilm 53 design. Two sets of three 8-tooth sprockets, mounted on rotatable turrets so that sprockets for desired gauge can be brought into the operating position (no loose parts). Roller type retainers on sprockets.

Claw intermittent with 3-position selector knob, selecting claw stroke and position to suit gauge in use. Optical framing. Gate pressure pad interchangeable to suit gauge. Projection lens to choice: up to f/1.2 available, normally 25mm. for 8mm. 800ft. spool capacity. Belt driven take-up; power rewind. Reverse. Still pictures with heat filter, operated by lever at front of lamphouse. Variable-bladed shutter which can be set to give best light efficiency for any particular conditions. Inching knob.

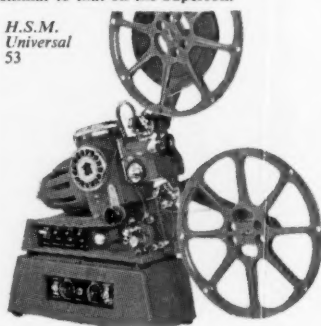
Electrical Details: For 110 or 220 v. Transformer available for using 110 v. machine on 220 v. mains, a.c. Lamp 250 or 500 w., pre-focus. Series wound motor. Pre-heat switching for lamp. Three switches: motor, lamp, and reverse. Pilot lamp.

Superson 54 (March 1954). Currently in production in France. Not available in Britain. Based on Supertri 54, tri-gauge magnetic sound stripe projector, with facilities for recording and reproduction in all three gauges. Die-cast construction, with sheet metal lamphouse cover. Grey wrinkle finish. Same three-sprocket turret arrangement as on the Supertri. The lower sprocket in use pulls film through the sound head. Same intermittent and optical arrangements as Supertri. 800ft. spool capacity. Belt driven take-up. Power rewind. Reverse. Still pictures with heat filter. Variable-bladed shutter. Inching knob.

Electrical Details: 110 v. 750 w. lamp, pre-focus. 110 v. 50 cycle induction motor, for constant speed. Machine suits 110 v. (approx.) a.c. 50 cycle only. Two-step pulley gives speeds of 16 and 24 f.p.s. Blower cooling of lamp stronger than on Supertri. Switches for motor, lamp, and reverse. Pilot lamp. Projector stands on amplifier which has separate inputs for microphone and gram, a tone control, and record/playback, etc., switching, including recording characteristic selection to suit linear film speed. Volume indicator for recording is a magic eye. Magnetic sound head has a three-position selector knob for setting to suit the gauge in use. Mechanical smoothing of the film motion is by flywheel roller directly after the magnetic head.

Monoson (1954). Currently in production in France. Not available in Britain. Single gauge version of the Superson 54, with single gauge projector mechanism of the Monofilm 53, plus single gauge version of the sound head of the Superson. The amplifier is similar to that on the Superson.

H.S.M.
Universal
53



H.S.M. Monofilm Muet (1950, improved version from 1953). Currently in production in France. Not available in Britain. Powerful projector made in 8, or 9.5, and 16mm. versions. Die-cast construction, finished grey wrinkle. Two sprockets with roller type retainers. Hinged gate. Optical framing. Lens to choice. Machine accommodates projection lenses with barrel diameter of 52.5mm. 2,000ft. spool capacity. Belt driven take-up. Rewind not provided because of large spool size. No stills or reverse.

Electrical Details: 110 v. 1,000 w. pre-focus lamp. 110 v. 50 cycle induction motor, to suit which a speed selector gearbox is fitted for 16 and 24 f.p.s. Transformer available for 220 v. a.c. mains. Powerful blower cooling.

H.S.M. Universal 53 (1953). Currently in production in France. Not available in Britain. Same type of mechanism as H.S.M. Monofilm Muet, but fitted with the tri-gauge sprocket turrets and claw selector as used on the Supertri. The Universal 53 runs 8, 9.5, and 16mm. silent film, and reproduces optical sound from 9.5 and 16mm. only. It is not equipped for magnetic sound. Same 1,000 w. lamp, and constant speed induction motor as the H.S.M. Muet.

REVERE (Revere Camera Co., 320 East 21st Street, Chicago 16, Ill. U.S.A.)

Not marketed in Britain. Revere has for many years been one of the best known names for American 8 and 16mm. camera and projector equipment. Very few different models have been produced in either gauge; the makers obviously were satisfied with the designs they had established.

The principal 8mm. projector first appeared in the late 1930s as the Revere 80, a wholly die-cast machine with horizontally ribbed lamphouse and a 300 watt lamp. Shortly after (1940) came the Revere 85, which had almost the same mechanism, but with a 500 watt lamp, a geared tilt adjuster, a threading light, and improved light trapping in the top of the lamphouse. The Model 85 has continued to be manufactured until 1956, with only a few minor modifications on some of the more recent versions: It now takes a 500 or a 750 watt lamp.

In 1949, the Revere 90 arrived, modelled almost exactly on the Revere Model 48 16mm. projector. The Revere 90 has the same general layout as the Model 85, but has a differently ribbed and styled lamphouse. Although similar in specification, both models continued to be made for several years. The final versions of the Model 85—and the Model 90—have a slip-over carrying case made of red plastic.

The Revere "777" introduced in 1955 had the same 500 or 750 watt lamp, but radically different styling, described as "in the

modern manner." The 777 is built on a panel, which is permanently fitted into one half of the case. The spool spindles are on the panel, so there are no spool arms. The back and front legs and the top carrying handle are retractable. A somewhat modified version of the Revere 777 has appeared as the Wollensak Model 715. (See Wollensak.)

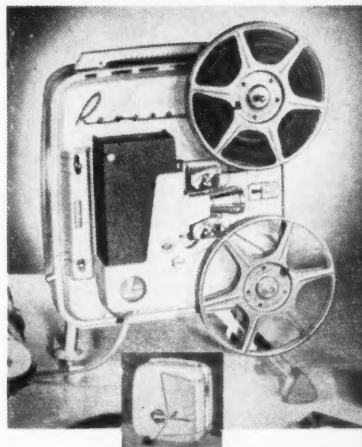
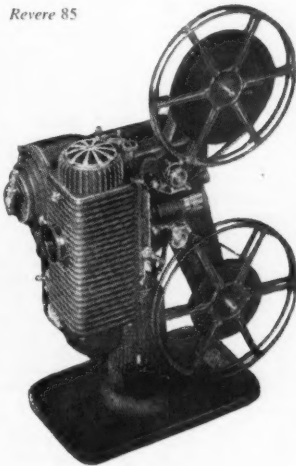
80 (1938). Not now in production. Was not available in Britain. Attractively styled machine wholly of die-cast construction. Two sprockets, hinged shoe type retainers. Enclosed gear and chain drive. Twin claw. Removable gate plate. 300ft. spool capacity. F/1.6 projection lens. Power rewind. Weight: 10 lb.

Electrical Details: 110-120 volt, 300 watt lamp. Pre-focus base. Blower cooled. A.c./d.c. 110-120 volts. Series wound motor. One switch controls lamp and motor.

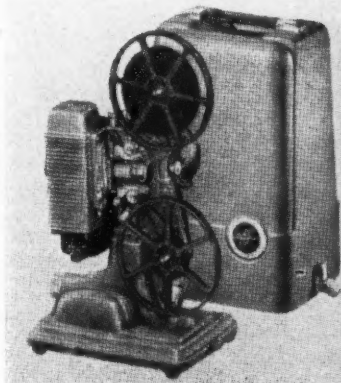
85 (1940). Production ceased 1956. Was not available in Britain. Same general specification as for Model 80, but geared tilt device. 110-120 volt, 500 watt lamp. (750 watt lamp is the recommended alternative on later machines.) 300ft. spool capacity. Single frame; safety shutter. Model 85 de-luxe version (1950) has modified base to suit attractively styled cover which fits over the whole machine. Later models provided with a wide-angle attachment to fit over the standard f/1.6 lin. focus projection lens, and convert it to 17mm. focus.

90 (1949). Production ceased 1956. Was not available in Britain. Technically similar to Model 85 but differently styled lamphouse. Spool capacity 400ft. Separate lamp switch. 110-120 volt, 500 or 750 watt lamp. A.c./d.c. 110-120 volts. Series wound motor, 110 volts. Pilot lamp. Easy lamp change, even with a broken lamp, by removing entire rear half and top of lamphouse. Storage space in base for three 400ft. spools. Attractively styled plastic cover which fits over whole machine for carrying and storage.

Revere 85



Revere 777



Revere 85

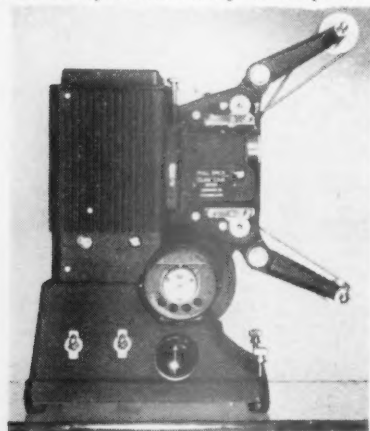
F/1.6 projection lens, lin. focus. A wide-angle attachment converts the lens to 17mm. focus.

777 (1955). In production in America. Not available in Britain. Projector built on to face of die-cast panel which is fitted into one half of the attractively styled cover. The other half of the cover fits on for carrying and storage. 400ft. spool capacity; spool spindles on panel (no spool arms). Two 16-tooth sprockets, with hinge-open type stainless steel film retainer plates. Hinge-open gate, hinged on operating side; lens mount and gate swing completely open for inspection and cleaning. Optical framing. F/1.6 projection lens, of 3in. focus. Power rewind by sliding clutch knob at front of machine; clutch automatically released when projector is next operated either forwards or reverse. Still pictures; safety shutter. Inching knob. Three-bladed shutter. 110-120 volt, 500 watt lamp (750 watt optional). 110 volt, 60 cycle a.c. induction motor. A.c. 110-120 volt, 60 cycle operation only. Separate lamp switch. Motor switch: forwards/reverse, with centre off.

Price in America: \$127.50.
(See also WOLLENSAK, page 1020)

SPECTO (*Specto Ltd., Vale Road, Windsor, Berks.*) Specto, a British firm, started making projectors in 1935, in a small works in Windsor. Today they have one of the largest and most efficient engineering works in the district. Amateur cine equipment now forms only part of the production, and has the merit of being produced by machine tools of the highest, speediest calibre which could hardly be justified for projector and amateur camera equipment alone.

The firm owes much of its success to the tremendous drive of the founder, the late J. Danek, whose son continues as a director. They proudly claim that they make all the parts except the elec-



1950 Specto with 400ft. spool arms. There is a claw withdrawal lever on later models.

trical fittings, having their own die-casting plant and a lens grinding section.

The first Specto projector (1935) was a 9.5mm. machine, and a 16mm. version soon followed. The first 8mm. Specto was introduced in 1938. All three machines were essentially the same, but with, of course, different gate, sprockets, etc., and optical system. The basic design has remained unchanged through the years, so that Specto projectors today have an unusually high second-hand value. But there have been several important detail modifications, as will be seen from this survey and from the specifications of the various models.

The prewar machines all had 400ft. spool arms, and this size was continued for the first few years of production after the war. In 1950, 800ft. spool arms were introduced, initially as an alternative to the 400ft. arms, and the firm also offered to convert existing machines to 800ft. capacity for a very moderate charge. The 800ft. spool arms (they also take 900ft. spools on 9.5mm.) have the advantage that the top arm folds back and serves as a very convenient carrying handle. It is firmly locked in the folded-back position by the lower spool arm. These larger spool arms quickly became standard, and a small increase in price was made to cover them.

The earlier machines used an unusual triangular linking plate joining discs on the drive shaft and the two sprocket shafts. When the drive shaft went round, the two sprocket shafts linked to it also had to revolve. This arrangement was dropped in 1948 when a light chain was incorporated to drive the two sprocket shafts from the gearbox. This chain drive is the type used on all current machines. Another more recent change is the use of a nylon

cam instead of metal on one part of the claw movement.

The Specto has always been based round an oilbath gearbox, which provides the drive to claws, sprockets and shutter. The last is a single-bladed type geared to do three revolutions per frame, with the intermittent (claw) movement speeded 2:1. This tends to be a little more noisy than designs in which nothing runs faster than frame speed; on the other hand, since the shutter is moving faster, it takes less time to cover and uncover the light beam. So the angle of the dark sector can be slightly reduced, thus improving the light-efficiency.

The age of the machines can be determined from the finish. The very first Spectos were finished in green, but by the time the first 8mm. version appeared, black wrinkle finish had become standard. In 1951, the finish was changed to grey wrinkle, in keeping with the then current trend towards a lighter appearance. In 1956, the finish was again changed—in accordance with the current trend—to grey hammertone glossy.

High Optical Efficiency

The original Specto projectors all had a 30 v. 100 w. lamp, with its relatively compact filament offset towards the front of the glass envelope to bring it nearer the condenser lens. This gave a relatively large collecting angle of light which, combined with the quick pull-down time of the claw of the intermittent movement, gave unusually high optical efficiency. After the war, the 30 v. 100 w. lamp was continued for a time in what was then called the Specto Standard projector. This was produced in 9.5 and 16mm. versions only. Additionally, higher wattage machines made their appearance, also only in 9.5 and 16mm. The Educational had a 250 w. lamp, fed with 50 v. from a transformer in the specially enlarged base casting. (The a.c./d.c. Educational used a 115 v. 250 w. lamp, fed through a resistance.) Neither the Educational nor the Analysing projector with the stills and two f.p.s. feature was made in 8mm. The 8mm. Specto was re-introduced in 1949 with a 110 v. 200 w. lamp, the two coiled-coil filaments positioned slightly diagonally to the condenser to eliminate the space between them.

The history of most 8mm. projectors has been a story of higher and higher wattage lamps, and even the Specto has had to fall into line and use 500 w. lamps—despite the fact that they started with low voltage compact filament lamps of high luminous and optical efficiency. There is a very good argument in favour of low voltage lamps which can give adequate light output for home use, and which have a relatively low replacement cost, but the sales attraction of a 500 w. machine is as great as it ever was. Besides, today's standards of screen illumination are high enough to warrant the use of a high wattage lamp for many conditions.

500 Watt Lamps

There is also the point that a low voltage lamp is best fed from a transformer, which is relatively expensive, and can only be used on a.c. mains. This means that the maker of a machine incorporating a transformer has either to ignore the users on d.c. or to provide a separate resistance-fed model which can be used on d.c. as well as on a.c. Since a resistance element is cheaper to manufacture than a transformer (assuming mounting of either can be provided in the machine), it was a logical step to jettison the idea of really low voltage lamps, and to use a 115 v. 500 w. lamp fed through a resistance element fitted internally in the machine—in a compartment alongside the lamp. All Specto projectors have fan-cooled lamps, and in the models

with internal lamp resistance, the resistance element is also cooled by the airstream.

In 1951, the Specto 500 arrived. It had a 500 w. biplane filament lamp of 115 v., fed through the resistance unit in the machine, and a modified switch. Previous models had all used a pair of switches, for motor and lamp. The 500 began the now standard arrangement of what appears to be a rotary switch, giving sequential switching of motor and lamp. In fact, however, it operates ordinary toggle switches located in the base casting. The 500 contains three such switches, and the rotary switch has four positions: off, motor on, motor plus lamp at reduced brightness, and motor plus lamp full on. The reduced brightness setting ensures that the lamp is always switched on through a surge-limiting resistance (actually an extra section on the lamp resistance) which materially assists in prolonging lamp life by minimising the initial surge when switching on. The machine can, of course, be run with the lamp at reduced brightness if desired, when working on smaller screens, and lamp life will be extended by this under-running. The 500, which is currently in production, gives the highest light output of any machine in the Specto range, and is available in 8, 9.5, and 16mm. versions.

When the Battle was Fiercest

The battle of the three gauges was never more intense than in the decade after the war. Since many amateurs started on one gauge and went on to another, there is still a good market for dual gauge machines. Specto introduced a 16 and 9.5mm. dual in 1950, but it was not until 1953 that the problems

peculiar to 8/16 duals were completely solved. Briefly, the 9.5/16 change is greatly facilitated by the happy coincidence that—for purposes of a projector pull-down—the perforation pitch of the two gauges is near enough the same, and that the claws for each gauge can be operated by the same cam.

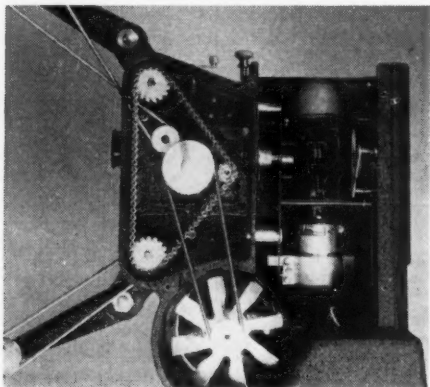
With 8mm., the problem is much more involved, for the pitch is half that of the 16, so one pair of claws has to do half the stroke of the other. The 8-frame sprocket for 16mm. is interchangeable with the 16-frame sprocket for 8mm. The sprocket shafts are driven via a clever 2:1 clutch on the chain drive, thus compensating for the different speeds required for the two sizes of film. The clutch is operated by an 8/16mm. selector arm, which also brings in an extra condenser for 8mm. The 8/16 dual is based on the 500 so far as the lamp and electrical arrangements are concerned.

Machines made before the end of 1950 carry a little warning notice on the claw cover, under the lens, cautioning the user not to try to hinge open the lens mount to clean the gate without first making sure the claws are in the retracted position. If this caution is ignored and the lens mount is forced open, there is a very real risk of damaging the claws. This danger has now been completely overcome by a claw retracting lever fitted on the first 9.5/16 dual model, and all later machines.

Standard Pre-Focus the Rule

Projectors which have remained constant in design for many years usually represent good value for money, since tooling costs will have been spread over a large number of machines. Specto projectors have always been competitively priced, the last machine to be introduced, the Specto Popular (1956), notably so. The Popular is based on the 500, but the newer version uses one of the 500 w. biplane filament 200-250 v. lamps. With this mains voltage lamp, no resistance is needed, so it is a little cheaper than the 500 model with its 115 v. lamp (which, however, gives slightly higher light-efficiency). In the Popular the surge-limiting resistance in the lamp circuit is omitted for reasons of economy. All the Specto projectors normally supplied in Britain use 200-250 v. motors, but some were made (principally for export), with motors of other voltages, notably 100-110, and 50.

Specto have always used standard pre-focus based lamps, and must many times have been glad they took the decision to do so, for it has enabled them to fit larger lamps, all standard types, to the later models, without the need of any mechanical changes at all. Standard Specto projectors with the 100 w. transformer weigh about 17 lb.; later models without the transformer about 12 lb. Carrying cases are available for all models. Finally, a word must be said for the firm's enviable reputation for excellent after-sales service.



Postwar Specto with light chain drive from gearbox to top and bottom sprocket shafts.

8mm. (1938-1939). No longer in production; superseded by postwar model. This is the 8mm. version of the original 9.5mm. and 16mm. 100 w. Specto. Die-cast construction, black wrinkle finish. Two 16-tooth sprockets, with roller type retainers hinging open for threading. Double claw. Semi-optical framing. Lens mount swings out and book-form gate hinges completely open for cleaning. 1in. lens. Spool capacity 400ft. on prewar model. Sprockets driven by triangular linking plate. Belt driven take-up. Power rewind by engaging clutch. No reverse, still pictures or safety shutter. Pull-down ratio approx. 9 to 1 (40 deg.). Single-bladed shutter with narrow balancing blade, geared 3 to 1, so is the equivalent of a 3-bladed

shutter plus 3 narrower blades. Inching knob on non-operating side of projector. Weight approx. 17 lb.

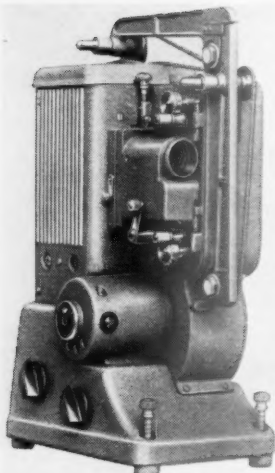
Electrical Details: 30 v. 100 w. pre-focus based lamp with offset filament. A.c. model with transformer in base, to feed lamp. Universal (a.c./d.c.) model with external resistance feed to lamp. Both suit voltages of 200-250. Motor series wound for approx. 200 v. Fan-cooled lamp. Two switches (motor and lamp). Manufacturer undertakes to fit interference suppression components to these earlier projectors.

Price in 1938: £15 15s.

8mm. Standard (1949-1951). No longer in production in this form;

superseded by models with larger lamps. A.C.W. test report Aug. 1950. Mechanically similar machine to prewar version, with modifications of detail. Important improvement was the use of a chain drive to the sprockets. Black wrinkle finish. 400ft. spool arms. Was also available with 800ft. arms at slight extra cost. The longer spool arms were also available for conversion, if desired. Dallmeyer 1in. f/1.6 lens.

Electrical Details: 110 v. 200 w. lamp with two coiled coil filaments and pre-focus base. Lamp set in projector with filaments slightly diagonal to condenser lens, for better optical performance. Two switches: motor and lamp. Available for a.c. and a.c./d.c. A.c. model has transformer in base to feed lamp, with 100 v. from



Specto Popular

200-250 v. mains. A.c./d.c. model uses separate resistance.

Prices (1950): £36 (a.c. model), £39 (a.c./d.c.), with 400ft. arms. Fitted with 800ft. spool arms, £2 5s. extra.

500 8mm. (1951). Currently in production. A.C.W. test report, Aug. 1952. Basically the same machine as the postwar Standard, but with different lamp and electrical arrangements. Grey wrinkle finish (pre-1956), then grey hammertone (1956 and later). 1in. Specto f/1.6 lens. Spool arms 800ft. capacity. Single-bladed shutter (with small balancing blade) geared 3 to 1; claw movement is speeded-up 2:1.

Electrical Details: 115 v. 500 w. biplane filament projection lens, with

pre-focus base. For a.c./d.c. 200-250 v. mains (tappings in steps of 10 v.). Series-wound motor. Fan-cooled lamp. Projector operation controlled by what appears to be a single rotary switch, but is in fact the control knob for three ordinary switches inside the base casting. Switches operate successively, in order: motor, motor plus lamp at reduced brightness, and finally lamp on full brightness. Switching the lamp on through the limiting resistance minimises the starting surge and increases its life. Resistance in lamphouse drops voltage to the 115 required by lamp. Lamp and resistance are fan-cooled. Interference suppression components for radio and TV fitted since 1955; manufacturer can fit them on earlier models.

Price (current): £43 15s.

Dual 8/16mm. (1953). Currently in production. Same basic machine as the 500, but with modifications and additions to suit the two gauges. Compensation for differing speeds by 2:1 clutch on chain drive operated by 8-16mm. selector arm. Semi-optical framing. Both front and back plate of gate removable by means of spring clips. Book-form gate, hinged inside. $\frac{1}{4}$ or 1in. Specto f/1.6 lens for 8mm. ($\frac{1}{4}$ or 2in. for 16mm.). Spool capacity 800ft. Interchangeable spool noses for 8 and 16mm. are retained by knurled nuts. Models since 1955 fully suppressed for TV and radio interference.

Electrical Details: Same as 500 single gauge machine.

Price (current): £65 (with one lens).

Popular 8mm. (1955). Currently in production. Basically the same machine as the 500 but uses a mains voltage lamp—again of 500 w.—thereby eliminating the internal resistance. Same die-cast construction as previous models. Finish: grey wrinkle on first projectors produced of this model, changed in 1956 to light grey hammertone. Two 16-tooth sprockets, with roller type retainers which hinge

open for threading. 1in. (2in. available) Specto f/1.6 lens. Spool capacity 800ft. Semi-optical framing. Book-form gate, which swings out on lens mount and is completely accessible for cleaning.

Electrical Details: Lamp to suit 200-250 v. a.c./d.c. mains 500 w. Biplane filament. Pre-focus base. Series-wound motor. Suppression components fitted for radio and TV interference.

Price: (current) £36.

WOLLENSAK Optical Co., 850 Hudson Avenue, Rochester 21, N.Y., U.S.A.) Not available in Britain. For the past two years, a link-up between Revere and Wollensak has resulted in Wollensak—an old-established American firm of lens makers—selling certain projectors only slightly different from those also being sold under the Revere trade mark. Projectors sold by Wollensak were their Model 18 (corresponding to the Revere Model 90), and the new Model 715 (a very slightly elaborated version of the Revere 777). This slight elaboration makes the prices a little higher than the corresponding Revere machines.

18 (1955-56). Not available in Britain. Specification and appearance correspond exactly with the Revere 90. Slip-over cover has slightly modified styling.

715 (1957, currently in production). Not available in Britain. Same basic design as the Revere 777, but the mechanism panel is fitted into a taller case, with a separate compartment below the machine for storage of spools and splicer (provided). The addition of the extra depth enables shorter and somewhat neater feet to be fitted. Three push-button switches are provided. 110-120 v., 60 cycle a.c. only.

Price in America: \$162.50.

A glossary of terms used in the A.C.W. Guide.

claws are designed, and also to make the parts as light as possible and quiet in operation. A typical fast pull-down uses about 40 deg. of the total 360 deg. revolution for pulling down the film.

Blower cooling of lamp. All except the very lowest wattage projectors incorporate blower cooling of the lamp. All lamps over about 100 watts in the usual small diameter glass envelopes must be efficiently cooled or the glass will get so hot that it softens, and the gas pressure inside will cause blisters to form with premature failure. A variable speed projector must never be run much slower than normal projection speed, otherwise the lamp will not be sufficiently cooled.

Speed of projection. There is a move to run single speed projectors at a compromise speed of 18 f.p.s. For the many 8mm. fans interested only in projecting their own films, single speed is hardly a disadvantage.

Features of Design

Still pictures. Projectors which will project stills are mostly fitted with a clutch for disengaging the mechanism from the motor, which must keep running to cool the lamp. Also, an efficient safety shutter is essential with a high powered lamp in an efficient optical system. Most safety shutters drop into the light beam, between lamp and gate, when the speed of projection is too slow to prevent blistering of the film. These shutters usually have a wire gauze section which holds back both heat and light, so the picture is not very bright when it is in the beam. Some newer machines use heat absorbing glasses which absorb more heat than light. In general, it just is not possible to project as bright a still picture as a moving one. Some machines have a solid safety shutter intended purely for film protection, and not for showing stills. A safety shutter of any kind has the advantage that it protects the film in the gate from

the heat of the lamp for the couple of seconds immediately after the projector is switched off.

Inching knob. Useful because it enables one to turn the mechanism slowly to check the threading. It also permits the claws being set to the most convenient part of the cycle for threading the film on to them. If a still picture device is fitted, the inching knob is necessary in case the projector stops with the cut-off shutter in the "dark" sector.

Speed of pull-down. A machine with a fast pull-down can have a high ratio of light to dark on the shutter blades, which helps to give a good light output. 8mm. film with its light weight per unit length and its short pull-down length (0-15in.) facilitates the design of successful fast intermittent movements. Due care is taken to procure the desired smooth acceleration and deceleration when the cams that work the

Records: Public Performance and Dubbing

This is the final article in the series. See also "All About Your Music Requirements" overleaf.

By RICHARD DELLOW

LAST month we saw why and how composers and publishers get their copyright entitlement from gramophone records used as film background music. Now we must consider the dues claimed by the manufacturer of the record. He, too, is entitled to fees on most of the occasions when his records are played in public. Yet his right to them arose from an error.

The Act of 1911 gave the author of a musical work the sole right to make, or authorise the making of, a record of it and stated that "copyright shall subsist in records . . . as if such contrivances were musical works." The intention of Parliament was only to protect the manufacturer of a record against unauthorised copies being made from his recording. But by error Parliament had approved a form of wording that was later held to mean something entirely different.

The issue came to a head in 1933 in the case of Gramophone Co. Ltd. v. Carwardine & Co., when it was submitted that the wording of the Act gave the record manufacturer a "performing right" for which he could make an additional charge, when the record was played in public, over and above the purchase price of the record. The judge commented: "I see considerable objection to the view that persons might take, without doing anything more than buying a record, the advantages of all the skill and labour expended by makers of records for the purpose of public performance."

The main reason for the gap between the passing of the Act and the bringing of this first test case was that early acoustic records and equipment were hardly suitable for public performance. But the arrival of electrical recording and the development of modern amplifying equipment changed the situation completely. Records were now being played in public on such a wide scale that the manufacturers sought powers to control the conditions under which their products could be used.

Protection for Musicians

Following the success of this court action, the main manufacturers set up a special company to grant licences and collect royalties on their behalf. This company, Phonographic Performance Ltd., quickly gained the support of the Musicians' Union because the Company's control over "canned music" had the effect of protecting musicians who might be thrown out of a job were dance organisers and the like permitted to give uncontrolled performances of gramophone records.

Not everyone agreed with the justice of this interpretation of the error made by Parliament, and when the Act came up for revision it was suggested that the original intentions of the 1911 Act should be reinstated. Parliament thought otherwise, however, and specifically wrote into the 1956 Act a provision giving copyright privileges to the makers of recordings on any medium. But it did make a number of provisos. The manufacturer may not exercise his performing right where a sound recording is caused to be heard in public: (a) at any premises where persons reside or sleep, as part of the amenities provided exclusively or mainly for residents or inmates therein; or (b) as part of the activities of, or for the benefit of, a club, society or other organisation which is not established for profit and whose main objects are charitable or are otherwise concerned with the advancement of religion, education

or social welfare. To some extent these revisions merely gave legal effect to the policy of the company, which had customarily waived fees when records were used for religious services and activities without charge for admission.

Item (b) is worded in a fairly similar way to the legislation governing Entertainments Tax exemption. And it would not be odd for some club organisers to feel that the educational qualification by which they secure tax exemption should also earn exemption from the payment of copyright fees to the record manufacturer. Undoubtedly Phonographic Performance would resist such a claim and, with the onus resting on the club, I cannot feel that it would be an easy matter to satisfy a court that a cine club is, within the meaning of the Copyright Act, a club "whose main objects are . . . concerned with the advancement of . . . education . . ."

Central Organisation

From pure hypothesis back to immediate realities. Suppose you want to dub records on to the soundtrack of a film. First of all, it is unlikely that you will be able to get permission to use discs issued by any of the major recording companies, and, anyway, the cost is almost bound to be out of your reach—three guineas upwards for each minute of playing time. In cases of this kind you could make your approach direct to the companies concerned, but much the better course is to make use of the machinery that has been set up to handle arrangements for dubbing on behalf of the film, radio and television industries.

The governing body in this case is a company known as Sound Film Music Bureau Ltd. It was set up when sound films first came into being so that there could be a central organisation to which enquiries could be made and from which licences for the recording of copyright music could be obtained. Today the Bureau acts for the majority of English music publishers, for many composers and as agents for a number of American publishers.

From the point of view of the amateur, the most useful feature of the Bureau's activities is that it is, in effect, a central agent for a number of mood music record libraries. For a number of years a small group of music publishers has been amassing these records. In many cases the works have been especially commissioned and they are nearly all written, arranged and played by people who understand the requirements of effective background music—that is, the moods are usually sustained over considerable stretches of the records, the music is generally of a kind that will not compete for attention with the visuals on the screen, and the standard of composition and performance is almost invariably of sufficiently high quality to satisfy musical members of your audience. In addition, the records issued by these companies usually have plenty of "top" to allow for some falling off in quality during the dubbing process.

The arrangement is that you approach the music publishers direct for their records. The fees, however, are payable to the Bureau. The proper procedure is to make out a music cue sheet (as illustrated). From this the fees will be assessed, clearances obtained from the publishers and permission granted to go ahead with the recording. *You should not record until authority has been given.*

(Continued on page 1036)

All About Your Music Requirements

WHY YOU PAY	WHAT YOU PAY	WHO YOU PAY
PERFORMING RIGHTS The fees for these are payable to the composer and publisher. A yearly licence can be obtained from the Performing Right Society Ltd. and returns must be made of all records and sound films used at each show. Domestic shows are exempted.	Yearly fee, £2 10s. or upwards. Fee for one show, 10s. 6d.	The Performing Right Society Ltd., Copyright House, 33 Margaret Street, London, W.1. (Tel.: Langham 3864.)
MECHANICAL RIGHTS These are held by the manufacturer of the records. Check if the proprietor of the hall has a licence covering all functions held on the premises. Returns must be made of all records played at each show.	Fees by arrangement, but normally in line with Performing Rights fees.	Phonographic Performance Ltd., Avon House, 356-66 Oxford Street, London, W.1. (Tel.: Hyde Park 9881.)
DUBBING FEES These fees are payable for the privilege of re-recording copyright music for your own purposes. Ordinary commercial discs cannot normally be used but a wide selection of mood records is available from the following libraries served by the Sound Film Music Bureau: Fred Benson Ltd., 33 Crawford Street, London, W.1. Boosey & Hawkes Ltd., 295 Regent Street, London, W.1. Bosworth & Co. Ltd., 14-18 Heddon Street, Regent Street, London, W.1. Charles Brull Ltd., 31 Frith Street, London, W.1. De Wolfe, 80-2 Wardour Street, London, W.1. Francis Day & Hunter Ltd., 16 Soho Square, London, W.1. Inter Art Music Publishers, 16 Duncan Terrace, London, N.1. Latin-America Music Publishing Co. Ltd., 8 Denmark Street, London, W.C.2. W. Paxton & Co. Ltd., 36-8 Dean Street, London, W.1. Joseph Weinberger Ltd., 33 Crawford Street, London, W.1.	For home use, or entry into a club or national competition: 7s. 6d. per title, per 10in. side; 10s. per title, per 12in. side. To cover bona-fide amateur convened meetings: 12s. 6d. per title, per 10in. side; 17s. 6d. per title, per 12in. side.	Application forms for permission to dub should be obtained through: The Secretary, Institute of Amateur Cinematographers, 8 West Street, Epsom, Surrey. (Tel.: Epsom 2066.) or The Secretary, Federation of Cine Societies, The Pump House, Bishopton, Stratford-on-Avon. (Tel.: 2511.) Sound Film Music Bureau Ltd., 29 Maddox Street, London, W.1. (Tel.: Mayfair 7861.)
A separate agreement on exactly the same terms has been made on behalf of amateurs with Messrs. Chappell & Co. Ltd., 50 New Bond Street, London, W.1.	Terms as above.	Members of the I.A.C. and F.C.S. should make application through those bodies.

Specimen Music Cue Sheet.

When sending your application form for permission to dub from records within the Sound Film Music Bureau Scheme you should set out the information like this:

TITLE OF FILM..... PRODUCERS.....

TYPE OF FILM: (Whether entertainment, documentary, advertising (if so, name of sponsors), length).

GAUGE: (Whether 35mm., 16mm., 9.5mm. or 8mm.).....

DISTRIBUTION: (Whether theatrical, non-theatrical, television, amateur show only, home use, and competitions, etc.) and the territories in which film will be distributed.

DETAILS OF MUSIC USED:

DURATION	USE	TITLE OF MUSICAL WORK	COMPOSER	PUBLISHER
Mins., Secs.	(i.e. whether instr. or vocal, visual or background accompt.)			
Example:				
2.12	Instrumental background	March of the Bowmen from "Robin Hood" Suite	Curzon Edward Elgar	Boosey & Hawkes, B H. 1905 Boosey & Co.
0.23	Visual vocal background	R.A.F. March Past	Walford Davies Harry Dacre	Boosey & Co. Francis, Day & Hunter
0.14	Visual vocal background	Daisy Bell	Ketelby	Bosworth, B.C. 1090
1.56	Instrumental background	In a Persian Market		

It is necessary to obtain prior permission before any recordings are made. Where music is dubbed from a gramophone record, the manufacturer's name and the number of the record must be given.



Who'd Found a Film Society?

"You're not going to mess about with all that again, are you?" said his wife

From the smug security of your regular membership, perhaps with your own bijou cinema, you can afford to be supercilious about your beginnings in a past darker than the shadows in a German primitive. But if the trials and tribulations of those early days—or nights—were anything like mine, it may do good to look back occasionally.

Last February I received a mysterious phone call which annoyed my wife because we were engrossed in a television play at the time. Some fellow blathering that he hadn't had the pleasure of meeting me but very much wanted to. Heard I'd run a film society which had folded up. Would I care to give him the benefit of my experience, as he was proposing to start one?

"You're not going to mess about with all that again, are you?" my wife frowned at me.

"Of course not! Once bitten, twice shy. . . . Where's this play got to? . . ."

The following Wednesday the phone voice materialised on my doorstep in the shape of George, was invited indoors—luckily my wife was out—and ended by staying to midnight supper amid a sea of film catalogues, faded programmes, minute books, and membership cards.

We sat on our settee and I told him where the film society I had started eight years ago had gone wrong. How our district might be far back but Emil Jannings and *Nanook of the North* had proved too far back for them. Most people's idea of films started with the 1930s, before which comedies were always funny and tragedies often even funnier when shown to the Philistines of today. If he still thought of trying to start a film society in our district, he had either better go on listening to me or, if he preferred to waste his money, go and see a psychiatrist.

A week later George dumped several hundred notices—headed "Proposed Film Society—Inaugural Meeting"—on me, and my wife said, "I thought you had told him it wouldn't work." I replied that I had, and spent the next few nights delivering them from door to door. In one evening I had nine cups of tea, two coffees, three promises to come to the meeting, 15 evasions, and one Airedale who seemed dead against the whole thing. I lay awake that night, but it was the tea, not the anxiety.

The night of the Inaugural Meeting, and the sight of the Bolex loaded with a super-reel brought back all the old excitement. Over 60 people turned up, thanks to George.

George had a genius for paper-work. A mere notice giving date, time and venue was not for

him. By the time you came to the end of one of his two-sided broadsheets you were ready for a heart-to-heart with Eisenstein or Lord Rank. And for good measure he loved to add one of those American tear-off strips that you had to "fill-out" if you wanted further information.

Who could be put up for chairman? That was one of our early problems. George, of course, was a natural for the Hon. Sec., and welcome to it. I agreed to stand for the Hon. Treasurer or a seat on the committee if the meeting would have me. Whichever it turned out to be, it would still mean being up to my neck in George's endless paper and running round with tickets, drinking too much of other people's tea and eating too little of my own. But the Chairman had to be a figurehead. Someone you could stick up while you threaded the film, who could open his mouth without dropping clangers such as calling a projector "that camera-thing."

"What about the Vicar?" I suggested to George. "We could brief him before every show."

"There's only hard chairs in the Church Hall," he mused. "The Headmaster of the Grammar School would be better. They've just bought a load of those new stackables with canvas back and sides."

George has ulterior motives that come to the aid of the party. So the Headmaster it was, and after a gentle brainwashing from George, he could soon rise on his hind legs with the best and discuss Jean Cocteau and "ten-minute takes."

I often wish we had spent more time electing our first committee and spared our blushes when one member of it asked if a friend of hers—who was ever such a good conjurer, mark you—could come along and brighten things up with a few tricks. A well-meaning gentleman wanted detective films and Westerns because they would help to keep the local youth off the streets. The theme of murder was already in George's mind, I noted from the look in his eyes. . . .

To choose your first season's programme you could do with a good old-fashioned dictator of 1939/1945 vintage. A bland smile always comes over some member's face as the words, "Did you ever see that film with What's-it in it?" come from his mouth. And at that point you might as well pop your catalogues and short lists back into your document case, zip it up and zip off home. There is no hope for you, because someone else who never saw What's-it in *Do-da* (and wouldn't look if you screened it there and then)

(continued on page 1036)

A Movie-Maker's Diary

BY DENYS DAVIS

9th December. Perhaps this will be the final answer to those 8mm. fans who insist that their filming is cheaper than 16mm. A reader rang me up tonight and, during the conversation, casually mentioned that he has "between six and seven hundred quids' worth of 8mm. equipment." No, I didn't advise him to have his head examined.

10th December. In 1938 you could buy a complete Cine Kodak Special for only £150. This is but one of the interesting items in a dealer's catalogue sent down from Glasgow by Alexander F. Russell, who had read my entry for September 7th. Nobody has yet furnished details of a 5s. Kodak camera in Victorian times, but at least the catalogue shows that you could buy a Brownie for this sum just before the war. Mr. Russell adds that it was a great sacrifice for him, at the time, to give his employer 3s. 6d. back out of his few shillings for one of these cameras. Being a Scot, he still cannot forget that he was, as he thinks, done for 2d. Yet he considers he has had his money's worth, and encloses some snaps which he took recently. They show good definition. He also asks me to bring to the attention of fellow readers the relatively low cost of photo-floods, which have not increased in price since before the war.

11th December. And now a note from Mrs. Alexander Russell! Did I, she inquires, notice a glaring piece of bad continuity in *Doppelganger*? When the girl leaves the island she is wearing slacks but when she lands is wearing a skirt. And Mrs. Russell ends her letter, "Although an 8mm. fan, I am still, Yours faithfully..."

16th December. Letter to a friend who has just completed his first sponsored film:

Dear Martin,

I thought your travel film very good, but you have made some mistakes in it—mistakes typical of those seen in commercial films attempted by amateurs. First, you start with a map on which not a single place name is legible. One might just as well be looking at a brick wall.

Next, your photography is bad. That may shock you, because every shot is well focused and was obviously taken on a tripod, but not one has any foreground interest. A branch, a person looking at the view, a scene framed in the window of your hotel, can improve the composition enormously. Of course, not all shots need framing in this way, but the majority benefit from it. You've been filming in a very photogenic place—Switzerland—but if you used the same technique in Wigan or Manchester, which are not particularly pretty, I doubt if you'd get away with it. Your shots would look flat without a frame.

Now a technical point: your splicing. The joins are much too obvious. At 24 f.p.s. they certainly should not flash up so noticeably. Then edge fogging: I'm going to be dogmatic about this and lay any bet that you are at fault. Kodak and other processors do not, generally speaking, fog their films. Your loading or unloading technique must be wrong.

If it is the loading, put the film into the camera with half the tin still over the spool (in the shade, of course, or indoors), then remove the tin and pull

out the leader. In unloading, place half the can over the film and lift both together from the camera. It is just possible that the lid of the camera is not light-proof or that the spring take-up belt is weak, but whatever the cause, put it right! There must *never* be fogging in a professional film.

Cutting on action: the places in your film tend to drift into each other, identified only by the commentary. The scenes taken in Lucerne are as good as any I've seen, but if on occasion you'd waited until a tram came along, filling the screen as an animated blur, and then had panned rapidly with it and out-pacing it, until the tram was but a small feature of a much more embracing view, you would have achieved a very effective transition. The idea is to fill the screen momentarily with blurred action, after which the scene sorts itself out and the location is seen to have changed. You can do this with most moving things, including people.

You have a tendency in your commentary writing (which incidentally, is far above average) to talk too much when the visuals are insufficient to back up the comment. For example, you talk a great deal about a statue, but when we finally see it, it is on the screen for only about two seconds, whereas the commentary must have gone on for half a minute. Time your commentary with your shots! If the visuals outlast the description, shorten it!

Comment on a Commentary

You haven't once committed the sin of describing exactly what is on the screen. You *add* information and, in this respect, your film is far better than most—and the commentary is so well written, and so well delivered by Frank Phillips, as to do credit to any professional film. Even so, it is infuriating to be told about things that we are never going to see. We hear on the sound track a band. We are told that you've recorded it with your tape recorder. We are told where the band is playing—in a garden behind a hotel. We even see the outside of this hotel. Yet we never see the band!

And here is another bad mistake, frequently made by amateurs. You used a camera with a turret head and three lenses, so you've taken sets of three shots; with the wide angle, the one inch and the telephoto. For example, all three scenes of the front of a building in Lucerne have been filmed from the same identical viewpoint, so that we *jump, jump, jump* towards the building. Those shots should never have appeared consecutively on the screen. Either you should have moved a few feet to left or right, taken your second shot then moved the camera farther still to the side and taken the last shot, or you should have intercut other shots between the three.

You end the film on two very bad shots—I can't think why. The one of two people apparently taken at 32 f.p.s. is odd in this context, while the other of a mountain peak is flat and uninteresting. A film should end with *éclat*.

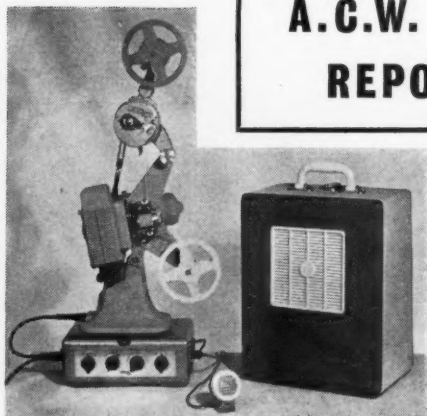
Considered as a whole, I felt it was slightly out of balance. You have too much of Geneva and too much about it in the commentary, while your travel agent sponsor may regret that there are so few shots of his company's luxury coaches. As for the music, I thought it particularly effective in the scenic railway sequence and never obtrusive elsewhere; indeed, there are many professional films playing at newsreel theatres in London, the producers of which could learn a lot from your work in this respect.

Yours ever,

DENYS DAVIS.

YOUR GUIDE TO WISE BUYING

A.C.W. TEST REPORTS



Cirsevox Sound

THE CIRSEVOX is a complete outfit for converting almost any 8mm. projector to record and reproduce magnetic sound, on film to which an edge-stripe has been applied. It comprises the sound head which fits on the top spool arm of the projector, amplifier, microphone and bin, loudspeaker in case.

The circular sound head is ingeniously designed to be adaptable to most projectors. It is attached without tools, and no modifications of any kind are required. The main fixing point is a simple collet type clamp, which slips on to the top spool spindle of the projector, and is locked by a knurled clamping ring. Fitting the sound head on the spool arm in this way provides correct sideways location of the unit, and ensures that the film path lines up correctly with that on the projector. As it would be free to turn with the spool spindle, it is held by an adjustable strut with rubber foot which rests by its own weight against the top of the projector.

Minimum Hum

The head is fitted in the casting in such a way that it can be adjusted to the position which gives minimum hum picked up from the projector motor, and to give a suitable angle of approach of the film from head to top sprocket of the projector. It has its own top spool arm, which holds the spool in the correct position to feed the film into the sound head. This spool holder is fitted with a small geared hand-rewind—particularly convenient for rewinding recording tests.

The threading path through the head is quite simple. The film from the feed spool passes behind a guide pin, then round a light friction hold-back roller which isolates the heads from the jerky pulling from the feed spool, and tensions the film against the erase head. After passing against this, it is led round the rubber roller against which the combined record/playback head is sprung. Immediately after this magnetic head, the film passes between two rubber rollers: a small diameter one

connected directly to the much larger flywheel, and below it a sprung pressure roller to keep the film in proper contact with it. From here the film goes down to the top sprocket of the projector.

The small diameter (approx. 7/32in.) roller coupled to the flywheel causes relatively fast rotation, and gives a satisfactory degree of mechanical smoothing without requiring an unduly heavy wheel. The latter is totally enclosed within the body of the sound head, but we judge it to be about 2½in. diameter. The magnetic heads appear to be well made specimens of the usual ring type. The record/playback head is screened with mu-metal in the usual way to prevent hum pick-up.

Ingenious Linkage System

The record/playback head and the pressure roller for the flywheel roller are carried on two separate hinged arms of an ingenious linkage system which gives independent springing, and can be set in the "pressure on" or "pressure off" position by moving the operating arm which protrudes from the underside of the unit. This small lever operates pleasantly with definite on and off positions. The levers also carry two tiny guide rods which bear very lightly on the outer edge of the film (to avoid scratching the picture area) to give it an effective angle of approach and to ensure perfectly steady motion of the film on its passage through the sound head.

Electrical connections to the magnetic heads are made to a socket neatly fitted into the rear of the casting of the sound head. A small plug from the amplifier fits into this socket, and makes the connections between the two in a durable, efficient way. The amplifier is built into a neat metal case, size 10½ x 7 x 3½in. finished in a greeny-grey hammertone enamel, as is the sound head. The four controls on the front are tone and on/off switch, volume from pick-up input, volume of recording from microphone input and of playback from the magnetic head, and selector switch for record, playback, and straight amplifier.



Amplifier fits below 8 in. speaker in carrying case, and sound head in removable lid.

Provision of separate volume controls for the inputs from the microphone and the pick-up (or other similar high level high impedance source) allows of independent mixing. For example, when recording a commentary over music, the level of the music can be lowered during passages of speech. The tone control is operative only on playback, as is preferable and now in fact common practice. Recording thus takes place at a fixed, optimum tone characteristic.

The crystal microphone can be used in the hand or stood on a table by means of its ingenious folding bracket. A 5ft. length of low capacity screened cable is attached and connects with the amplifier by means of a special screened 3-pin plug.

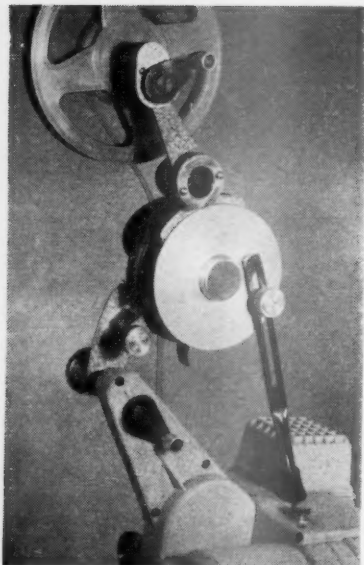
The valve line-up is: ECC83 double triode (first and second stages), ECC82 double triode, EL41 output valve, which on playback gives about three watts output—about the same as a mains-driven domestic radio receiver, and adequate for home use or even a small hall. For recording, the EL41 is switched over to serve as the oscillator valve to provide high frequency bias for the recording head and to feed the erase head. The rectifier is an EZ80. All the valves are, of course, the now usual miniature all-glass types.

Magic Eye Indicator

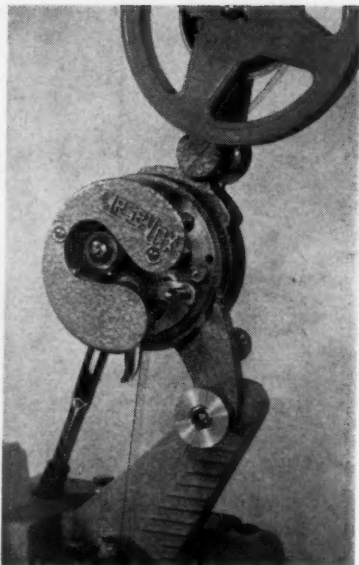
The magic eye volume indicator valve is an EM80, which gives a fan-shaped display. The circuitry of the magic eye in a recording amplifier is generally arranged to give a "fast up, slow down" response, so that it is not moving too fast on the peaks of sound for the user to appreciate just how much he is closing it.

It returned rather too quickly from fast peaks of volume for our liking, and gave the impression of fluttering. We prefer a somewhat slower return time.

We opened up the amplifier case and found the wiring and general construction to be of a high standard for this type of equipment. Components are of the modern miniaturised types. The various sections of the selector



Showing method of mounting sound head, which clamps on top spool spindle of projector. Unit has its own spool arm from which film feeds into sound head. Much of the weight is carried by the adjustable rubber-tipped strut which rests on top of projector. The circular sound head is rotatable in its outer case to suit projector with which it is used. Plug from amplifier fits into socket seen (left) in spool arm of unit. Cover over magnetic heads, etc., remains in place all the time, enough of it being cut away to expose film path for threading.



switch are properly screened from each other to prevent hum pick-up. The first valve is resiliently mounted to ensure that vibration will not cause microphonics; the amplifier is, in fact, so free from microphony that the projector can be stood on it.

The mains input is via the usual Continental type 2-pin plug; a well-made moulded rubber cable terminating in two separate feed plugs is available to supply amplifier and projector from the one mains input. No provision is made for earthing the amplifier case, but an earthing point is provided for use in the event of mains-borne noise. This is in the nature of a simple suppressor (a 0.01 mfd. capacitor from each mains lead, other ends of capacitors being taken to the earthing point). The amplifier is well ventilated by neat grilles in the top and bottom of the case, while rubber feet lift it up sufficiently for air to circulate beneath. It operates from a.c. mains only, and a six point voltage selector is provided to suit it to voltages between 100 and 250.

What Kind of Projector?

Before reporting on our tests, we feel we should discuss the choice of projector for use with sound attachments of this kind. First, it is desirable that the projector should have a rigid top spool arm, to hold the sound head firmly so that it does not vibrate as the film is pulled from it. The strut of the Cirsevox assists rigidity here. Secondly, the top sprocket of the projector should provide a smooth pull to the film passing through the sound head; hence machines with a gear drive to the top sprocket are likely to be the most satisfactory. However, as the Cirsevox sound head provides a high degree of mechanical smoothing of the film at the record/playback head, it can absorb at least minor variations in pull from the projector.

Thirdly, it is convenient, though by no means essential, to use a projector

fitted with a constant speed motor for sound work. Projectors which have variable speed (series wound) motors should be run for several minutes to warm up. Lastly, the projector should run quietly.

We believe that the only projectors which will not accept the Cirsevox sound head are those with the top spool spindle actually on the panel of the body, and well inside the top of the case. It fitted all the machines with top spool arms that we tried.

Gentle Start

The sound head runs quite easily, even though it must, of course, place some slight extra load on the projector. (A pull of approx. 6 oz. is required to draw the film through the sound head.) For many of our tests we had the Cirsevox on an Astro projector, which starts quite gently; the film is not tugged through the sound head on switching on. Projectors which start with an initial surge can be switched on more slowly and brought up to speed as the flywheel in the sound head gathers momentum.

We found that recording is best done at as high a volume level as possible without overloading the tape and causing distortion. The magic eye should be just closing fully on peaks of sound. On speech, it was necessary to work with the microphone a few inches from the mouth and the volume control about $\frac{1}{2}$ up.

The gramophone input (which, incidentally, is via a small 2-pin plug and not the more usual jack) suits crystal pick-ups and other moderately high level, high impedance inputs. The customary tone-correcting network may be required in the input circuit from some types of crystal pick-up. The gram volume control, being adjustable independently of the microphone volume control, enables the level of the background music to be lowered during passages of commentary in the best professional manner.

The usual simple mixing circuit is used in the amplifier, with the input from each volume control isolated by its own 220,000 ohm resistor before joining and being fed to the grid of the next valve. No provision is made for headphone monitoring of the signal being recorded—a feature which the more serious sound enthusiast would surely like to see fitted, although the lone-worker is unlikely to feel the need for it, since he generally speaks his own commentary. The recording made, you must first switch from record to playback, so that you won't accidentally erase it.

The geared rewind (similar to that fitted to the Astro projector) on the spool arm of the Cirsevox is most useful for rewinding short lengths and tests. For these we did not find it really necessary to unthread the sound head, but only to move the arm to lift off the pressure. One must hold the sound head with one hand while rewinding, since only its own weight holds it down on its foot (adequate when running, but it requires a little steadying during strong rewinding).

Tone Control

The film having been rewound is rethreaded for playback. The volume control on replay of a normally recorded track was set at nearly $\frac{1}{2}$ up, in a medium-size room, giving a reserve of volume to suit a small hall. The tone control had plenty of range, the best setting being about half-way—indicating that the amplifier is correctly matched to the tone characteristic of the 8mm. stripe.

No one would claim that the quality obtainable from 8mm. edge stripe is in the hi-fi class, but properly recorded results are certainly quite acceptable to the average audience. Sound recorded and reproduced by the Cirsevox in our tests does, we think, represent the best that can be achieved today with 8mm. stripe. True, there is a tendency towards roughness of the sound,

particularly on slow sustained notes, and the mush level is somewhat high. Both these effects are due almost entirely to the shortcomings of 8mm. sound stripe rather than to the equipment and are scarcely noticed by the average audience.

The precise separation of the recording head from the picture gate depends on the projector used, different machines having different height spool arms. Slight differences in separation can also be obtained by altering the angle at which the unit is attached. The

sync. separation with the Cirsevox on the Astro projector, for example, is approx. 11in. (73 frames). But this variation of sync. separation distance is rarely important to the individual user, who will generally be using the same projector all the time. In any case, most post-recorded tracks are of music plus commentary, on which a sync. difference of a few frames is hardly noticeable.

The general design and finish of the Cirsevox are first-rate and are clearly the result of much thought and develop-

ment work, not only to obtain optimum results from the 8mm. edge stripe, but also to ensure that the sound head, amplifier, and carrying case are all a really well-made, complete job. While we feel it our duty to point out that 8mm. stripe cannot give high fidelity sound, we can certainly recommend the Cirsevox as being capable of getting the best out of the stripe, and of giving sound quite acceptable to the average audience.

Price: £61 19s. (Submitted by Microtecnica Ltd.)

Big Guns from Japan: Canon Cameras

A NOTABLE innovation distinguishes these Japanese cameras. They have single and twin-turret interchangeable focusing $f/1.8$ lenses of the spigot-mounting type, variable speeds and single picture device and are otherwise conventional in design—with one important exception: parallax compensation is automatically adjusted in the viewfinder as you focus the lens and, further, you can view the scene being shot either in isolation or as a defined portion of a larger field.

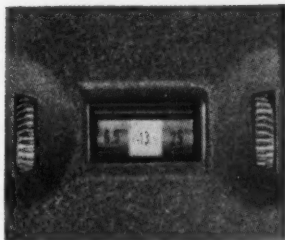
They are submitted for review in advance of their availability in this country by the agents, J. J. Silber Ltd., 40-46 Lamb's Conduit Street, London, W.C.1. Prices are not yet fixed but are expected to be about £115 for the twin-lens model T, and £70 for the single lens model S.

Model T is distinguished from Model S by three additional features: twin lenses, visual focusing through the lens not in the taking position, and choice of seeing in viewfinder entire area filmed or defined area in wider field. They come well boxed and complete with sling straps.

There are four main die-castings, all with fine wrinkle finish: the body and lid in pale grey and the front-plate and top in dark grey. Knobs, eye-pieces, etc., are either black or have natural anodised aluminium finish. Overall dimensions without lenses are 3½in. long by 5½in. high by 2½in. wide. The twin turret model is 2½in. wide at the turret. Weight 1 lb. 14 oz. without lenses. The 13mm. and 38mm. $f/1.8$ lenses respectively add 2 and 3 oz. to the weight and 1½ and 2½in. to the length.

The body side contains the ratchet-type winding key, with which it is

Canon 8-T with twin lenses and built-in multi-field viewfinder for lenses from 6.5 mm. to 75mm. and Canonscope wide screen adaptor. Below: viewfinder indicator showing correct lenses to use; wheel on left changes image magnification, that on right selects the frame.



possible to wind up the camera during a shot to extend the running time, and the speed selector, calibrated at 16, 24, 32, 48 and 64 f.p.s. but permitting any intermediate setting. The back contains the viewfinder eye-piece, the visual-focusing eye-piece, and the footage indicator calibrated Start, 0-25ft. used, and Finish.

The top is slightly domed and carries the viewfinder setting selectors and a window through which the selection can be read. The bottom is flat over an area 2 by 1½in., and has a standard ½ Whit. tapping for tripod screw about ½in. from the front, approximately in line with the centre of gravity and with the vertical plane through the optical axis of the taking lens. There is also a milled slot the full length of the base, about 1mm. deep by 4mm. wide, which, of course, is ideal provision for lining-up the camera for big close-ups and in cases where an exact set-up has to be reproduced, and is presumably intended for the titling head accessory.

The viewfinder window is in line with the taking lens and about 2½in. above it. Below is the front-plate, with camera lock protruding as a serrated disc below it, and the starter lever located conveniently to the body side—up for single frames and down for movies. It cannot be locked in the running position. Another small

serrated lever permits the rotation of the twin-lens turret.

A quarter-turn of the exceptionally neat and positive lock permits opening the lid, which is hinged at the back. The camera interior is matt black save for the satin-finished inner plate, upon which are mounted the two spool spindles, the support for the lock clasp, and the hinged pressure-plate assembly. This is very similar to the G.B.-Bell & Howell type, with internal springing and two small top rollers, closed by a cam mounted on the camera lid which carries also light leaf springs to assure freedom from side-float or weave of the film. The film path is shown by engraved lines, filled-in white.

Light Trapping

There are no sprockets for idlers. Shutting the lid depresses a small stud in the hinge which re-engages the footage-indicator gearing, which is disengaged and re-sets itself to Start when the lid is opened. Even the sprung pivot of the pressure-plate assembly is like the G.B.-B. & H. design, but it cannot be slid right out for cleaning, because it fouls the small casing carrying the lock clasp. Light-trapping is by rim all round body and trough in lid, part fabric-lined.

One winding runs 5ft. (=25 seconds at normal speed) and the footage indicator moves in 6in. steps, each with an audible click. The single claw has no retraction, being lightly sprung and riding on the film on the return stroke. The shutter is a simple disc type, with open sector of 165 deg. The claw, shutter, and starter lever arrangement are very similar to the G.B.-Bell & Howell.



Canon 8-S single lens without variable framing and through-lens focusing.

The visual-focusing is conventionally arranged; looking through the lens in the upper turret position, the image is seen inverted in a circular field tinted blue save for the rectangle indicating the picture area. The viewfinder itself is a complicated assembly pivoted at its centre and housed within the top die-casting. As a lens in the taking position is focused, its barrel moves away from the film plane for closer shots. This movement is followed by a sprung feeler, which rotates a shaft housed in the camera front cover at the top of which is a small crank arm. This actuates a quadrant cam upon which the front of the viewfinder assembly bears under light spring pressure.

Automatic Parallax Compensation

Thus, focusing the lens tilts the viewfinder assembly bodily, so that it inclines more and more for closer subjects and so automatically compensates for parallax. No horizontal compensation is required because the finder is vertically above the taking lens.

The finder assembly consists basically of a tri-focal set, the field of view corresponding to that of the 6.5mm., 13mm., or 25mm. lens by selection of the appropriate setting with the left-hand selector at the camera top, the result being shown in the top window. But in addition to this, the right-hand selector may be turned to interpose in the field a blue screen with a clear central rectangle and a smaller rectangle in blue. These, as now correspondingly indicated in the top window, permit a wider field to be seen to aid composition. The screen further carries a wide indicating line for wide-screen filming, for which "Canon-scope" wide screen lenses are available.

The lenses look smart, in anodised aluminium finish, the securing and iris serrated rings being in the natural colour and the focusing ring and the lens hood in black. These objectives have a special bayonet-type mount: you place lens on mount with red dots coinciding, then a quarter turn of the securing ring locks lens home. The focusing ring is from infinity to 1½ ft. on the 13mm lens, and to 2ft. on the 38mm. lens, both carrying simple depth-of-field indicators.

Lens Range

Click stops, fairly evenly spaced from f/22 to f/2, are provided, opening finally to f/1.8. The 4-element lenses are bloomed, well hooded, and internally screwed at the front for caps and filters. The range will be 6.5mm. to 75mm., including a 13mm. f/1.4 (with 6 elements) and the Canonscope. Adaptors are available to enable these lenses to be used in standard 8mm. cameras having type D mounts. All have 27mm. dia. front screw-thread.

A clear, concise, and well-illustrated instruction booklet of 28 glossy pages printed in two colours, is provided.

Both the cameras behaved well on test. Though they look a bit top-heavy, the shape suits the hands, and the starter lever is well placed. All calibrations are very clear and conveniently placed. The twin-turret worked smoothly, though you have to keep your fingers away from the focusing scale, which is easily moved accidentally. The mechanisms ran sweetly, but one camera gave a slight periodic noise and exhibited a little geariness. Finish was first-class: we searched both

cameras in vain for a damaged screw-head or for an engraving or filling-in blemish.

Performance was good. Film steadiness was in the top class for sprocketless cameras, both throughout the range of film speeds and in a very lengthy shot taken at one frame every half second. The mechanism got off the mark well, and first frames of shots were not discernibly brighter on the screen. A good black frame-line separated the frames, but was not quite centrally placed. The lettering in superimposed titles showed no sign of vertical or side float, indicating the soundness of the gate design.

Both lenses gave crisp pictures across the whole frame right down to full aperture of f/1.8, and were free from flare in grossly overexposed and contre-jour shots. Using the visual focuser and a measuring tape, we noted

that the lens focusing scale calibrations matched up well with the position of ideal focus; and then, checking the resulting automatic parallax adjustment, we found that it slightly favoured the top and the left side of the picture. It was, however, quite accurate enough to permit superimposed titles filmed at 30in. being neatly placed along the top or the bottom of the frame.

Some users may have mixed feelings about the viewfinder, doubting whether the complication attendant on choice of field magnification is justified, but the fact is that it works admirably, and one can well imagine oneself being lost without it. Our summing up of this well-made, thoughtfully designed camera? Just that similar originality and awareness of new trends will have to be in evidence in the home product if it is to keep pace with this competitor from the Far East.

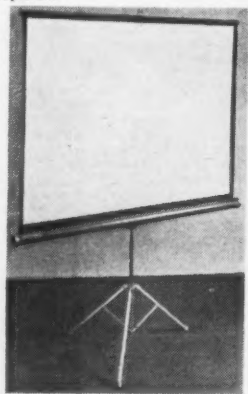
Perlur: Something New in Screens

THIS new type screen surface, devised by Andrew Smith Harkness Ltd. (one of the Rank Group), is of pearly-white appearance, and—as we shall show later—has characteristics peculiar to this surface, though in some ways is reminiscent of a combination of certain features of a silver and white screen.

To explain the nature of the Perlur surface, it is necessary first to explain how the various types of screen surfaces differ in the way they reflect light. Simplest of all is a white screen, which reflects perhaps 75 per cent. of the light incident upon it, and keeps up this reflectance over a fairly wide viewing angle. That is, a viewer at the side sees about as bright a picture as he would see from the centre.

Other screen surfaces, such as beaded, silver, and the Perlur, are commonly said to give a "brighter" picture than a white screen. Seen side by side, and viewed from the front, the picture does indeed seem brighter, the enhanced brilliance coming about because they are reflecting more light to the front, and correspondingly less to the sides. The maximum reflection only occurs over a fairly narrow angle.

Harkness supplied us with test pieces of Perlur, silver, and glass beaded screens, all of their own manufacture. These we set up side by side, with a piece of white screen, and illuminated them by the light from a projector.



First it was evident that the silver and Perlur surfaces were following the laws of reflection: angle of reflection equal to the angle of incidence of the light. So, if projecting from a balcony, one could tilt the screen slightly forwards to reflect the brightest picture to the audience below. The glass beaded screen behaved in the usual way for this type: reflecting the brightest picture towards the projector, no matter at what angle the beam strikes the screen.

For the first comparison tests, the three pieces of screen material and the white surface were illuminated by the projector beam at 90 deg. A giant protractor was improvised, consisting of a long strip of wood hinged just below the centre of the screen, and marked with angles from 0 to 45 deg. You looked at the illuminated screen surfaces along the strip of wood, which was set first at 5 deg., then 10 deg., then 15 deg., and so on. It was not possible to view from 0 deg., because the viewer's head was then in the way of the projector beam! Results were as follows:

Viewing angle 5 deg.: Perlur brightest. Glass beaded and silver surfaces about the same, both being nearly as bright as the Perlur. The white appeared very dull by comparison.

Viewing angle 10 deg.: Perlur still slightly brighter than the other two, though the intensity of all three had dropped somewhat. The white appeared dull by comparison.

Viewing angle 15 deg.: Intensity of all three surfaces reduced, but all still brighter than the white. Perlur still slightly brighter than the other two.

Viewing angle 20 deg.: Beaded and silver screens equal in reflectivity to the white surface. Perlur just slightly brighter.

Viewing angle 25 deg.: Perlur, beaded, and white surfaces all about equal in reflectivity, silver slightly less bright.

Viewing angle 30 deg.: White surface brightest. Perlur and beaded surfaces about equal, silver much less bright.

Viewing angle 45 deg.: White decidedly the brightest. Perlur if anything slightly brighter than the beaded. The silver reflected so little light at this extreme angle that its surface appeared almost black.

From these tests it will be apparent

that the Perlux surface gives a slightly brighter picture at all the usual viewing angles than the beaded and silver surfaces by the same manufacturer and that the fall-off in reflectivity at extreme viewing angles is much less serious than with a silver screen.

Next we made a series of measurements with a photometer to determine its exact reflective properties. For this, several different specimens of the Perlux surface were tested, and were found to vary a little in characteristics. The following measurements are, however, typical (figures have been rounded off for convenience):

Greatest Light Increase

The white surface, used as a standard of comparison, reflected approx. 70 units of light at all angles except the extreme sides, where it was very slightly less. The Perlux, practically on axis, reflected nearly 600 units, at 5 deg., 500 units; 10 deg., 350; 15 deg., 175; 20 deg., 80; 25 deg., 70; 30 deg., 55. These figures all refer to the "half-angle," that is, the angle between the beam on the screen from the projector and the viewer.

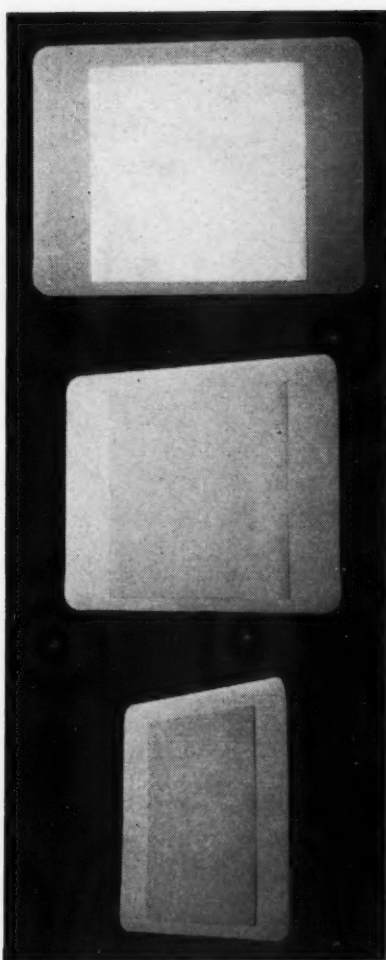
The greatest increase of light with the Perlux is, it will be noted, only evident inside a somewhat narrow viewing angle, and as with other types of directional screen surfaces, there is a fairly rapid fall off as the viewing angle is increased. A viewer at 20 deg. will see a picture only about a sixth as bright as a viewer at 5 deg. However, everyone seated inside an angle of about 25 deg. on either side of the centre of the screen will see a brighter picture than a white screen could give. This is well worth remembering if a low power projector or an unduly large screen is used.

Perhaps the best way to describe the behaviour of the Perlux surface is to say that it acts as though it were a combination of a metallic surfaced screen—with an intense sharply directional reflection—and a white screen with almost non-directional reflectivity. (It is coated on p.v.c. plastic sheeting.) It is usefully tough (unlike beaded screens which are particularly fragile), and withstands wiping with a damp cloth.

Stereo Projection

It has been installed in many professional cinemas, including the Odeons at Leicester Square and Marble Arch, London, and is said to be suitable for stereo projection (with Polaroid spectacles), but our tests did not confirm this. The diffusely reflecting component of the surface depolarises the light and reduces the effect of each eye seeing only its own image. The mirror-reflective component of the screen does not depolarise, and it is perhaps the relative strength of this component at narrow viewing angles that has led to the assumption that the image-separation will be sufficiently great at all viewing angles.

Perlux screens are available in three types of mounting: tubular tripod stand (regular or lightweight), C.T.W. (ceiling, table, or wall mounting) with tubular screen container and spring roller blind mounting, and wide screen, pulling out sideways from the tubular container, and supported by two tripod stands. We examined the lightweight tubular tripod, the screen material of which is 52in. wide, and the actual screen area 50 x 38in. The screen is stored on a spring roller in the cylindrical housing, which is attached



How It Compares with a White Screen

when viewed from
different angles

To test relative brightness when viewed from different angles, we stuck a piece of Perlux material on a white screen illuminated by a projector. Top picture shows the screen as seen from the front (5 deg. viewing angle). From this position the Perlux is obviously much brighter.

Centre: Seen from an angle of 25 deg., the brightness of the white screen is about the same as it was at 5 deg. The reflective power of the Perlux has become considerably less and appears practically the same as that of the white screen.

At this extreme angle (about 50 deg.) the Perlux surface is reflecting less light than the white screen, which thus appears here to be the whiter of the two. Fuller details and measurements are given in the test report.

to a spring clamp on the main 1/2in. square upright tube. The top of the screen is stitched around a light gauge aluminium tube, which keeps it quite straight when hooked on to the top support rod.

Erection is quick and easy, and the height is adjustable to bring the top of the screen to 6ft. high if desired. This model is incredibly light (10 1/2 lb.) for its size. Strength is adequate for everything except use in a breeze (as from a doorway) when it pivots slightly around the column.

When weight is no disadvantage, the heavier and more solidly built standard weight tubular tripod model is normally supplied. The C.T.W. screen is carried in the tubular housing for the spring roller; it has no tripod support but a rear support strut is provided, and mounting permits fixing to the ceiling, or wall; or it can be stood on a table.

Prices (the screens are now sold under the trade name of "Westone.") are the same as for beaded screens of

the same types, and just a little more than those of white surfaced types. Sizes range from 40 x 30in. to 120 x 96in. The 40 x 30 tubular tripod model costs £11 15s.; the lightweight tripod model, £8 10s., while the C.T.W. model in this size costs £10 4s. 2d. All can be recommended. The Perlux screen material is also available separately, in 52 and 72in. widths, at 7s. 6d. per square foot.

Celonic Tape Recorder

All spares for the Celonic tape recorder and associated equipment originally produced by Excel Sound Services Ltd. have been acquired by Williams Cine and Public Address Services, The Soundery, 44 Shipman Road, Forest Hill, London, S.E.23. (FOR 5513) who now offer complete servicing for these recorders. (We know it's good service because Mr. Williams Jr. was formerly a member of A.C.W. staff.)



AT YOUR CINEMA

A Marvel It Was Ever Made

By DEREK HILL

Young Kurt Seigenberg, who plays the boy Kostli in "Windom's Way," discovered what it looked like at the other end of the camera when the unit was on location in Corsica. The film, from the novel of the same name by James Ramsey Ullman, was directed by Ronald Neame.

Paths of Glory must be one of the greatest anti-war films ever produced. It stands besides such giants as *All Quiet on the Western Front* and *A Walk in the Sun*. And it has the sort of integrity which makes one marvel that it was ever allowed to be made.

Set in the French front line in 1916, it tells how an ambitious General (George Macready) infuriated at the failure of a suicidal attack, court martials three soldiers (picked from each of the three sections of his company) for cowardice as an example to the rest. The only man to stand against him is Colonel Dax (Kirk Douglas), who defends the three soldiers at the preposterous trial. In a last minute attempt to save them, he proves to the Corps Commander (Adolphe Menjou) that the General actually ordered his artillery to fire on his own men during the battle when he felt they were guilty of cowardice.

An investigation is ordered—but not until after the three men have been shot in the interests of military discipline, pride, politics and publicity. Only in the closing sequence does *Paths of Glory* fail to live up to what has gone before.

Stanley Kubrick, the director—who is still in his twenties—endeavours to condense his concluding sentiments with a scene in which the Colonel, overhearing the soldiers' comrades shouting and whistling in a café, is horrified by their short memories of the execution they have just witnessed. But when their derision towards a young German girl reluctantly forced to sing for them changes to sympathy, he is reassured that his compassionate idealism has not been wrong.

This sequence is so conventionally handled that the men's unconvincing switch seems all the more incredible. The rest of the film—though reflec-

tion shows it to have plenty of contradictions—strides along with such tremendous style and impact that one never questions its authenticity. Kubrick wastes no time on cutaways, linking shots and other tricks of the trade designed to ensure smoother continuity and actually often leading to a jerkier, slower pace than a film might have had in the first place. As a result, *Paths of Glory* deals only in essentials, pelting along with great vigour and assurance.

The battle scenes have a harsh newsreel quality. The terse duologues are no less exciting. And the combination of tense, martial drum music and these hypnotic pictures produces some of the most gripping sequences the screen has seen for years. Our censor, of course, has been at it (we daren't have anything too outspoken, dare we?) and the agonising execution sequence has suffered, though we still have the soldier with a head wound whose cheeks are pinched to ensure that his eyes are open before the firing squad aims at his up-ended stretcher.

Perhaps the film's only real concession is that it concerns the French army, comfortably distant so far as America is concerned. If it had brought

Dr. Windom (Peter Finch) and Lollivar (Gregoire Aslan) fall into the hands of local bandits — From "Windom's Way."





Left: Dean Stockwell and Mathilde Vernon in "The Careless Years"; centre: Kirk Douglas and Ralph Meeker ("Paths of Glory"); right: Alec Guinness feels queasy at the sight of a lantern slide of a warship in a rough sea. ("Barnacle Bill.")

its message any nearer home, it would probably never have been made.

Windom's Way (directed by Ronald Neame and starring Peter Finch and Mary Ure) doesn't have the profundity, truth or breadth of Kubrick's film. But it does possess a set of attitudes and a fundamental outlook which have become so rare in British, and particularly Pinewood, productions that the film is a notable achievement.

It concerns an English doctor working in the Far East who acts as arbitrator between an over-tough Colonial Government and the local villagers, who are slowly driven to join the Communist rebels in the hills by the authorities' insensitive policy. The basic feeling is one of liberal humanitarianism—quite a change from the usual jolly jingoism!

Not that the film can claim to explore its subject very thoroughly. It is as much concerned with the purely commercial and quite expendable ingredients, such as a native boy, a tragically fated native nurse (Natasha Parry) and the relationship between an estranged husband and wife, as it is with the more significant problems. This is largely due to Ronald Neame's somewhat unselective direction, which gives equal emphasis to every element; though this in turn may have been partly due to front-office pressures.

Three films which question established attitudes is an agreeable quota for one month. *Barnacle Bill*, the latest T. E. B. Clarke comedy, shows a nice contempt for the absurdities of such stiff-upper-lip screen sagas as *Yangtse Incident*, *Reach for the Sky*, and *Battle of the River Plate*. For here Alec Guinness plays the captain of a pier, converted to a motionless pleasure cruiser for people who suffer from his own disability—sea-sickness. Run on the strictest naval lines,

this straddling Victorian junk-heap provides some of the best laughs for months.

Clarke's script indicates the sort of approach that amateur comedy writers could well imitate. Think of one outrageous situation, and then treat it with genuine seriousness. "What really would happen if . . . ?" is the question to ask—not "What could happen?"

The latter approach is apt to produce something like *Blue Murder at St. Trinian's*, so desperately packed with insane incident that some of it is bound to succeed. Even so, I must confess I laughed only once—when a liftman from the Ministry of Education, conducting St. Trinian's around Rome in a temperature of 94 deg., ruefully complains, "If it gets any hotter I'll have to take me pullover off."

Perhaps this is ungrateful to Launder and Gilliat, not to mention Terry-Thomas, George Cole, Joyce Grenfell and Alistair Sim. They have all worked hard enough to provide a not unattractive picture of a sort of lunatic Britain peopled with murderous schoolgirls and preposterous adults. Maybe a cartoon is the only way of doing justice to Searle's inspired drawings?

The Careless Years, an uncomfortable stab at advising teenagers to take adult advice, does not demand detailed attention, but its constant examples of cutting between parallel action are worth quoting. Much of the film—which stars Dean Stockwell and Natalie Trundy and is directed by Arthur Hiller—shows the reaction of boy's and girl's parents to their love affair. Time and again the film has to go from one family to another to suggest more or less simultaneous action. There are a few conventional dissolves, but when a more direct link-up is needed, the director uses straight cuts.

How does he get away with it? The secret is that he cuts to a close-up of some object obviously not in the room featured in the first scene before panning to the characters in the next. For instance, he cuts from a drawing-room scene to a big close-up of a refrigerator door opening right into the lens. As it is shut, he pans to the speakers. The door itself establishes the change of location, and there is no confusion about the situation of the players.

Romney (Terry-Thomas) falls in love with Sgt. Gates (Joyce Grenfell) and her fortune—From "Blue Murder at St. Trinian's."



Where to See the 1956 Ten Best

Leicester. 23rd, 24th and 25th Jan., 7.30 p.m. Presented by Leicester & Leics. C.S. at Trinity Hall, Trinity Lane, Leicester. Tickets 2s. from Secretary, 20 Allandale Road, Leicester.

Canterbury. 24th and 25th Jan., 7 p.m. Presented by Canterbury A.C.S. at County Hotel, High Street, Canterbury. Tickets 2s. 6d. from Hon. Sec., Grange Studios, 65 New Dover Road, Canterbury.

South Shields. 31st Jan., 7.15 p.m. Presented by Flying Angel (Tyne) F.U. at Seamen's Institute, Milldam, South Shields. Tickets 1s. 6d. from O. Robson, 43 South Avenue, South Shields.

Carlisle. 3rd Feb., 7.30 p.m. Presented by Carlisle & Border C.C. at City Hall, Carlisle. Tickets 2s. from Mrs. E. Gallon, 130 Dalston Road, Carlisle.

Hull. 4th, 5th and 6th Feb., 7.45 p.m. Presented by Hull & District A.C.S. at Jackson's Ballroom, Paragon Street, Hull. Tickets 2s. 6d. from Jordans (Photographic), Prospect Street, Hull.

Dundee. 12th and 13th Feb., 7.30 p.m. Presented by Dundee C.S. at Little Theatre, Dundee. Tickets 2s. 6d. from photographic dealers and A. F. F. MacIure, 168 Glamis Road, Dundee.

Donaghadee. 14th Feb., 8 p.m. Presented by Donaghadee Camera Club at Orange Hall, Donaghadee, Co. Down. Tickets free from R. E. McKnight, M.P.S., New Street, Donaghadee. Collection.

Glasgow. 14th Feb. Presented by Pearce Institute A.C.C. at Pearce Institute, Govan Cross, Glasgow, S.W.1. Tickets 1s. 3d. from H. J. Blackie, 53 Selkirk Avenue, Glasgow, S.W.2.

Edinburgh. 20th and 21st Feb., 7.30 p.m. Presented by Edinburgh C.S. at Central Hall, Tollcross, Edinburgh. Tickets, 2s., children 1s., from W. J. Beattie, 24 Braidmount, Edinburgh 10.

Reading. 20th Feb., 7.30 p.m. Presented by Reading & District C.C. at St. Laurence's Hall, Abbey Street, Reading. Tickets 2s. 6d. from A. E. Lott, 6 Richmond Road, Caversham Heights, Reading, Berks.

Wolverhampton. 26th Feb., 7.30 p.m. Presented by Wulfrun C.C. at Wulfrun Hall, Wolverhampton. Tickets 2s. 6d. from C. Worrall, 38 Himley Crescent, Goldthorn Park, Wolverhampton.

Civic Record on Film

"When it was shown to the public for the first time," said *The Aldershot News* reviewing an amateur film of the presentation of the Freedom of the Borough to the Parachute Regiment, "the finished article showed few flaws, and it is obviously a first-class record of an important event." This is the third film that Mr. F. W. Taylor, the Borough Engineer and Surveyor, has produced for the Corporation; the first was a record of the Coronation Celebrations, 1953, the second of Aldershot's Military Centenary Year, 1954/55. His latest production has both commentary and background music. As *The Aldershot News* said: "The synchronising of a commentary and back-

ground music on separate tape recorders with a silent colour film taken by three amateur cameramen is no easy task, but Mr. Taylor has succeeded in carrying it out most effectively." (F. W. Taylor, Town Hall, Aldershot.)

"The curve in a film loop before the gate can become set if the film is left in the camera, and can cause 'float' at the beginning of the first shot when the camera is used again. Bell & Howell overcome this by setting the pad so that it is the thickness of the film away from the gate. Of course, this has other disadvantages but, as all design is compromise, this is their choice." Quoted in *Victorian Movie Makers*, the official organ of the Victorian A.C.S.

Newsreel

bringing details of current cine activities. Reports on your club's work or on the film on which you are personally engaged are welcome. Address on page 993.

Hounslow P.S.'s Cine Section is planning a production which will involve all members. Work on this "combined effort" will begin during the early part of 1958. New members are welcome. (George Hannay, 167 Ellerman Avenue, Twickenham, Middx.)

Two members of **Finchley A.C.S.** who made a film about an Old Peoples' Home recently showed it to the inmates. "While everyone else watched the screen," they report, "one old lady insisted on facing the projector. And we showed the film ten times..."

Another member of **Finchley**, Peter West, has moved from London to Cardiff to become an assistant cameraman with the B.B.C. television unit there. "On my first day at Cardiff," he writes, "I sat around all the morning waiting to meet someone. When I eventually established contact with the right person, I was sent back to Ealing at one hour's notice!" (John Morin, 473 Archway Road, Highgate, N.6.)

Making a Start

A new cine club for **Reigate, Redhill** and district has been formed by Mr. R. D. Murray under the name of **The North Downs C.S.** All gauges are catered for; the secretary will be happy to send particulars to anyone interested. (R. D. Murray, "Toyon," 46 Blackborough Road, Reigate, Surrey.)

Consol F.U.'s 8mm. drama has been completed, and copies are being made. Now that a regular meeting place has been established, a recruiting campaign is being introduced to boost the membership, which stands at fifteen. "A publicity film is being made," reports the secretary, "and we have had great success with the strobe method of synchronisation, which is a great improvement on the old method of speeding the projector with the commentary." (K. W. Siddall, 138 High Storrs Road, Sheffield, 11.)

"The surface placidity of an organisation is no indication of its soundness or health," warns the President of **Queensland A.C.S.** "It may resemble a white-ant eaten plank which appears sound until you put your foot on it. Its sometimes seems to me that we have forgot-

ten the value of free discussion. Do we think it will lead to argument? Do we confuse discussion with dissension? Yet we know that one of the hallmarks of emotional and intellectual maturity is the capacity to discuss a question freely and frankly without rancour, without bitterness and without descending to personalities. Lack of discussion may also indicate that members are either too apathetic to have any opinion at all, or are afraid to voice it. Let ours be a live, mature society in which no member may be afraid to voice an honest opinion—and no member afraid of allowing it to be voiced." (R. A. E. Simes, Box 1189, G.P.O. Brisbane.)

Filming for Lifeboat Institution

The Royal National Lifeboat Institution has asked **Bristol C.S.** to make a film for them, and scripting is now in progress. During the recent talk on *Filming for a Living*, the Society was presented with a photograph taken at its inaugural meeting in 1934 held in the same hotel used for their meetings today. At this Royal Hotel, on 28th January, at 7.30, members will see a programme, mostly from the Grass-hopper Group, which will include two avant-garde productions from the Gryphon Film Group, New York—*Reflections on Black*, by Stan Brackhage and *Geography of the Body* by Willard Maas. "On 11th of February," says the secretary, "K. A. S. Pope will—apparently most appropriately—discuss Exposure."

"The Society's Ten Best entry includes Fred Lorenz's *To Have and to Hold*, a short comedy which has been very warmly received by such audiences as have seen it and which was made by quite a different unit from those responsible for the previous scout and documentary films, thus proving that Bristol, at least, is very far from relying on one or two individuals to do all the creative work." (Philip Grosset, Avonside, Keiston, Nr. Bath, Somerset. Bitton 2229.)

Kingston and District C.C. were in the last stages of scripting a club film when they discovered that the idea had already been used—by a professional company. But to compensate for that setback, encouraging and exciting developments have taken place over the club's film about the Welsh Corgi dog. After its premiere at the Kennel Club, Piccadilly, the film was sent to Buckingham Palace at the request of the Queen for a private showing. "We are all most anxious to hear the reaction now," says the Secretary. (Arthur Seward, 6 Southmont Road, Esher, Surrey.)

Hendon Camera and C.C. have moved to new and larger premises at the Sea Cadet Depot, Daws Lane, Mill Hill, Hendon, N.W.7. (J. Wicks, 27 Beaulieu Close, Colindale, N.W.9.)

Rough cutting on **Valley A.F.U.'s** film, *Time and Tempo*, has begun; the

unit's next production will be a documentary on model boat construction. The six members include three film students from Goldsmith's College. Their common ambition? To enter a future production for the Ten Best (John L. Burton, 7 Milton Place, Gravesend, Kent.)

"We realise we're just feeling our way at the moment," says the newly formed Whitstable A.F.S., "but we hope to branch out very soon." New members—with or without equipment or experience—will be made very welcome by the Secretary, Mr. Grimdale, 13 Tankerton Road, Whitstable, Kent.

The various methods of making a title were shown to an extremely interested audience at a meeting of the Cine Group of the Southport P.S. recently; an earlier demonstration had included a demonstration of the latest Bolex H.16 reflex camera and the Bell and Howell Electric Eye camera. (S. E. Greenwood, "Wyoming," 412 Liverpool Road, Southport.)

Happy Gatecrashers

Among the guests at a Reunion Weekend of the Friendship Holidays Association were twenty cine enthusiasts, members of A.C.W. 8mm. Cine Circle No. 8, who were holding their first get-together with wives and friends. The circle gave two film shows "which," says the circle leader, "were so appreciated by the management and other guests that the F.H.A. are considering the possibility of organising a photographic weekend in the spring to which guests would be invited to bring films and slides."

Two movie enthusiasts from outside the circle who had attended, gate-crashed the wrong function and spent an hour with the wrong party. "However, after being rescued they enjoyed themselves tremendously and announced their intention of starting an 8mm. Circle No. 10 with another couple as the first enrolled members." (Circle Leader: Norman E. Hasluck, "Heathfield," 114 Cook's Lane, Tile Cross, Birmingham, 33.)

First in Ireland?

"Our sync. troubles are now over," announce Irish Film Makers with relief. "We've bought what we believe to be the first Bell and Howell 640 magnetic/optical projector in Ireland, and it has fulfilled all our hopes." The group was recently asked to give a show in a large local theatre. Illumination would be no problem, they were told; the screen would be just 6ft. by 4ft. Puzzled frowns vanished when it was explained that the show was to be part of a pantomime, and the films were to be back-projected on to a mocked-up TV set on the stage. But there are still as many problems to be overcome as at a normal show. "Portability and the shortage of back-stage space are keeping the back-room boys in a huddle." (N. Tobin, "Garton," Stradbrook Road, Blackrock, Co. Dublin, Eire.)

"The best test of the strength of a r. plice," says Auckland 8 Movie Club's magazine, "is not to snap it but to twist it. Too much cement takes longer to dry, distorts the film and does not hold any better than a splice using the proper amount." A method of insuring-in a title is also suggested. "Slide a piece of black cardboard (the size of the title) in which a hole has

been cut in the centre, from the title to the lens on the same plane as the title. The hole should be slightly larger than the lens aperture, and the cardboard should be slid along a guide so that the lens aims through it at all times." (R. J. Court, 60 Campbell Road, One Tree Hill, Auckland, S.E.S.)

They Demand Action

"Skukuza," says *The Projector*, the magazine of Durban A.C.C., "is a rest camp in the Kruger National Park. It is also the title of a film by one of our members. It was made for the benefit of native employees of the gold mines who are provided with entertainment by the mine authorities. The natives do not appreciate Hollywood melodrama, but like action—any action so long as something is moving. The native mind finds it difficult to appreciate a situation, for this requires thought—something a native finds it hard to give. He likes the easy entertainment supplied by movement. What fun the natives could find in many of the reclining lion shots in this film I don't know. But there it is. On a vote, they gave this film third place. Films of Kruger National Park

have to be good to be good. This sounds Irish but it's very true. We have seen so many KNP films of animals just standing or walking slowly... the shots don't add up to anything. You can make many a photograph of Kruger National Park, but can you make a film of it? There's a difference." (P.O. Box 4, Merebank, Natal, South Africa.)

On Station ATN, Channel 7, compere Keith Walsh introduced the Australian A.C.S. to Australian television audiences. The publicity for the club was valuable, of course, but the evening was marred by a minor disaster. He had selected Lionel Hinchliffe's film *Life in 1999* to be shown to viewers, and all arrangements for its screening had been made. Then Walsh discovered that he had left it in a friend's car before coming to the TV station. The friend had gone to a show and in spite of frantic efforts could not be contacted. Walsh could do no more than describe the film during the programme. But he made up for the disappointment by televising it in the following week's edition of his *Yadney Tonight*. (W. K. Townsend, Box 1463, G.P.O., Sydney, Australia.)

Query Corner

WANTED

Someone in Sao Paulo, Brazil, to screen the 1955 Ten Best winner, *Somehow* (16mm, silent), to relatives there of the girl who featured in it with her pony.—Mrs. K. M. Hoexter, 24 High Street, Sevenoaks, Kent.

9.5mm. enthusiast in Nigeria to take Kodachrome shots there.—J. D. Booth, 435 Alcester Road, Wythall, nr. Birmingham.

8mm. Kodachrome logging scenes in Norway and horses or cows wearing bells.—A. Wilkins, 25 Boldmere Road, Eastcote, Pinner, Middlesex, who took over 1,000ft. of 8mm. Kodachrome on his holiday there, but failed to get a single good shot of those belled horses and cows; he did get about 100ft. or so of the logging, but needs to add to it. British railway enthusiast who is also an experienced 8mm. worker to take 50-100ft. of Kodachrome of some Western Region locomotives.—K. W. Kershaw, 3 Wylder Avenue, Cronulla, New South Wales, Australia, who offers in return shots of N.S.W. locomotives, or anything else in N.S.W. (within reason!). Doubtless needless to add, Mr. Kershaw is also a railway enthusiast who combines this interest with movie making—with, he says, satisfying results. Certainly a cine camera is a fine adjunct to most other hobbies, and particularly is this so with railways: "I have always admired English locomotives," he continues, "especially those of the former G.W.R.," and will give inquirers details of the locomotives he wants on film. He uses a Bolex B.8 with 13mm. f/1.9 and 36mm. f/2.8 Yvar lenses, with Weston meter.

Instruction book for De Vry 16mm. projector.—T. R. Challen, 16 Adelaide Gardens, Chadwell Heath, Romford, Essex.

Correspondence with 16mm. lone worker.—4149495 S.A.C. Cope, S., R.A.F., Hopton, Gt. Yarmouth, Norfolk, who is shortly leaving the Service.

8mm. single run spools.—A. Patterson, 25 McCartney Avenue, Chatswood, New South Wales, Australia. Mr. Patterson is a really

keen self-help type, and has done his damndest to get those spools; we salute his enterprise but we fear he's doomed to disappointment. To show just how enterprising he is, let us quote from his letter:

"Although I have been an avid reader of *A.C.W.* since 1951," he writes, "I've only just seen my way clear to buying a camera. (Several times I've tried to make one, but with no success.) The rather ancient, single-run 8mm. film I acquired poses quite a few problems: (1) single run film and (2) spools for it are unobtainable in Australia, and (3) the labs. won't process 8mm. film which has already been split.

"The first and third problems were easily overcome. I bought some Perutz 8mm. D.R. exclusive of processing rights (it took a lot of talking to get the shop to sell it me) and processed it myself easily, thanks to the series of articles by H. A. Postlethwaite in *A.C.W.* 1952 and 1953, but with quite a few changes from his formulae. I made a doover (Australian for 'apparatus' or 'device') for splitting it out of a few odd pieces of plastic lying around the garage, and it works excellently, so I have a good supply of single run.

"The most difficult problem is (2). I have a spool with the camera which I load in the darkroom, rewind on to a projector spool after exposure and load again with more raw stock—not quite the thing one can do on holiday. I have tried all the agents and labs. in Sydney, but when I tell them that I split and process my own film, most of them look at me as though I need certifying.

"All I can say is, the really enthusiastic amateur doesn't know the word 'can't.' Most of my apparatus is home-made: rewinder heads, splicer, animated viewer, titling, lighting and processing equipment and—my pride and joy—the film splitter. (So far I haven't bought any 16mm. stock and punched extra holes in it, but it may come to that.) Hoping that one *A.C.W.* reader somewhere in the world can help..."

All Sea Roads Led to Sydney

Australia Gold Cup Contest

LAST spring we published preliminary details of the Australian International Gold Cup competition, the happy result of which was that the Australian A.C.S. received inquiries not only from Great Britain but from America, South Africa and New Zealand, too—an interest which is reflected in the prize list. The Gold Cup (and three other trophies) went to Mrs. B. L. Sergay of South Africa for *They Must Not Forget* (16mm., Kodachrome, tape) which gained 94.75 points out of 100. It recalls the memories of a dead airman who visits his family in spirit.

J. D. Butcher's *Fun and Fantasy* repeated its U.N.I.C.A., I.A.C. and Scottish Amateur Film Festival successes, gaining second place with 92.75 marks, and the international flavour was further maintained by the third prizewinner, Albert Bahcall of U.S.A. who submitted *The Tell-Tale Heart*. Fourth prize went to South Africa, Australia coming into the picture with 5th, 6th and 7th places. 8th place was taken by a British entrant, J. R. Robinson, with *Portrait in Plaster* (A.C.W. Four Star winner).

The Tell-Tale Heart, based on the story by Poe, was filmed by Mr. Bahcall in his garage. The best 16mm. entry produced entirely in Australia—it came fifth in the list—is the work of two of Australia's most successful competitors, Mr. and Mrs. Ian C. Low. A nature study film, consisting largely of macro work, it showed the hatching of the larvae of a mosquito and the capture and devouring of a bee by a praying mantis. 8mm. films gained 6th, 9th and 10th places.

Four public performances were given of the 16mm. films and one of the 8mm., the last also including the two major 16mm. winners. The throw for both gauges was the same—80ft., the success of the 8mm. presentations being largely due to the Society's Filmo projectors fitted with 1,000 watt lamps. The South African prizewinning films had tapes made to the Federation of Australian Amateur Cine Societies' standard, details of which have been given in A.C.W.



You could mistake it for part of a silversmith's stock: this impressive display features the major awards in the Australian A.C.S. International Gold Cup competition. Main prize is a replica of the gold cup donated by a former president of the Society, and second and third prizes are smaller versions of it. Other awards include trophies for the best colour photography (presented by Kodak), travel film (*Qantas—Australia's overseas airline*) and story film (16mm. Australia Pty. Ltd.—G.B.-Bell and Howell agents).

Scripts have been completed by Acme F.U. for several 8mm. colour films for Messrs. George Rowney and Co. Ltd., who announced in the December A.C.W. that they required training films of their factory work. Undertaking this project has meant a rearrangement of the Unit's programme; current wide-screen productions have had to be temporarily shelved, but work will continue on an ambitious film about newspaper work in London and the provinces, tentatively entitled *Here is the News*. Acme F.U. have entered four films for the Ten Best—three in wide screen and one in the normal ratio. (E. Harry Butler, 14 Benhurst Avenue, Elm Park, Hornchurch, Essex.)

The growing interest in film-making among members of youth clubs has prompted the Association for Jewish Youth to hold a Film Festival—on Tuesday, 4th February at the Brady Girls' Club, 192/6 Hanbury Street, E.1. Entry is open to films of all gauges and on any subject—but they must be the work of a club group. "We feel that this festival will be a further step in promoting interest with clubs who have so far not adopted filming in their programme," says the A.J.Y. Administrative Officer. Judging will be carried out by representatives from the British Film Institute, and the Association hopes to present award leaders on the same evening. (R. Gargrave, Association of Jewish Youth, 33 Berner Street, London, E.1.)

Critical of Show

Criticisms of public presentations of amateur prizewinning films, particularly the Ten Best, have been much in the news lately. Latest target is a show of the Scottish prizewinners. "I have just returned from one of the most shocking displays of film presentation I have ever seen," begins a letter from a member of Dundee C.S. to the Editor of the society's newsletter. "Worse still, this fiasco was run by our own society. I refer to the Scottish Amateur Film Festival winners shown in the Little Theatre."

"Admittedly, luck was against our organisers from the very start, and just about everything that could go wrong

did so. But the public are not interested in the difficulties of organisation. They come to see films—good films—properly presented. There must have been many heavy hearts that night." The newsletter's editor pointed out that any kind of rehearsal was impossible under the circumstances. "Indeed," he wrote, "it is true to say that for a variety of reasons which were not the responsibility of the Committee, practically the whole of the preparation of the show had to be done on the afternoon before the performance. Yet the programme seemed to be enjoyed by the 170 people present, and the general opinion was that it was very good—better than the selection from the 1956 A.C.W. Ten Best. But," he adds, ruminatively, "it does seem advisable to avoid the 13th of the month, doesn't it?" (W.S. McCulloch, Westby House, Forfar.)

Critical of Film

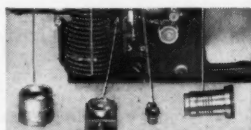
The Durban Cine 8 Club have started a "Film Clinic" feature in their magazine, *The Sub-Standard*. Members' films screened at meetings are analysed in this column and are criticised "constructively, not destructively," by Dr. Vincent Wager. Suggestions for editing alterations and retakes are offered where necessary. The maker of *Adventure Calls* was advised to reshape his film completely. "It opened with a few dull undeveloped shots of the countryside," writes Dr. Wager, "progressed to some spectacular shots of a jeep climbing the mountain, and ended in a complete anti-climax. The film should be shortened, and several sequences, such as the return trip (which was sketchy due to mist), should be removed. The spectacular jeep shots should be the final crescendo, and the film should end on the sunset. Add a few titles of the names of buildings at Mokhotlong by roughly lettering on a plank which, when stuck on the edge of the dirt road, would be in keeping with the conditions up there. With these alterations, *Adventure Calls* should make a fine film." (A. Brodie, P.O. Box 207, Durban.)

Nearly 300 people attended Ray Amateur C.G.'s Ten Best show at

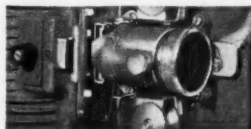
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Stamford Hall, Altrincham. Two Ampro projectors had been loaned for the occasion. *Short Spell* and *Watch the Birdie* were the most popular films of the evening. (R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Cheshire.)

The problem of storing unexposed cine and still film is one which affects many amateur cinematographers. *The Rhodesian Picture Maker*, the magazine of the *Marshalland P.S.*, advises a humidity range of 40 per cent. to 60 per cent. as ideal, and points out that extremely low humidities may result in brittleness. "Damp storage conditions such as in basements, ice-boxes and refrigerators should be avoided unless the films are sealed in airtight, moisture-proof containers. High heat is another prime enemy of sensitised materials and even hermetically sealed packaging affords little protection against excessive heat."

"Shelf storage at under 70 deg. F. is satisfactory for unexposed film which will be used within three or four months, but if shelf temperatures are likely to run above 75 deg. F., it is desirable to refrigerate films at 50 deg. Storage areas to be avoided even for short periods are hot attics or lofts, glove compartments of cars, near steam

pipes, radiators or sunny windows. Unexposed films which have been refrigerated should be slowly conditioned to room temperature (perhaps by wrapping the unopened package in a towel) for several hours so that condensation is avoided." (D. T. Hopkins, P.O. Box 2038, Salisbury, S. Rhodesia.)

Royal Visit

Hereford C.S., which numbers among its members the Ten Best winner Dr. Richard Jobson, made a film of the Royal visit to Hereford earlier in the year which was seen by over 2,000 people. Those who missed it at its first showing had another opportunity at a second screening in Hereford Town Hall, which, reported the local newspaper, "was packed to overflowing. The programme consisted of a short newsreel of local events with a spoken commentary by the society's secretary, Mr. Godfrey C. Davies; a film of Prince Philip's world tour and a documentary on the Royal family as well as the film of the visit. So many wanted to attend that a large number of people were unable to obtain admission. Those who did manage to get in were welcomed by Mrs. J. Ainslie, president of the society and herself a keen cinematographer."

She congratulated the many members of the society who contributed to this successful record of a notable Herefordshire occasion." (Godfrey Davis, 32 Broad Street, Hereford.)

With four other servicemen in Germany, L/Cpl. Ian Franks has formed the *Brixton Barracks Cine Group*. "We are now making a twenty-minute documentary of the local town, Bielefeld," he writes, "and have had much co-operation from several local people, but it is sometimes very difficult to shoot in the town centre without being surrounded by crowds of on-lookers. Each time we complete a shot we have to dismantle everything to give the impression that we have finished. After a few minutes' break for a smoke we set up the equipment and filming continues." Equipment being used on this 8mm. colour, sound-on-tape production includes a Bolex L.8 camera, a Linhof tripod, a Saxon meter, a Grundig tape recorder—and a clapper board. "And it's the clapper board," says L/Cpl. Franks, "that attracts the passers-by." If any other small cine groups are operating in B.A.O.R., he would be very pleased to hear from them. (L/Cpl. Franks, 3 A.F.S.D., R.E., Brixton Barracks, British Forces Post Office 39.)

WHO'D FOUND A FILM SOCIETY?

(Continued from page 1023)

saw something more risqué or risible, tragic or horrific, and they are prepared to narrate it in the lengthiest terms until the caretaker turns the lights off and you are left hugging the street-corner until "came the dawn."

Members always want some film because it was on at the Odorama last year and they missed it, or because it never did come to the Odorama when it ought to have done, or because they once saw it with their favourite aunt. And anyone who dares to suggest some film worth showing for its own sake is in high danger of being mighty unpopular.

Any good Hon. Sec. worth his salt—and our George was worth the whole jolly cruel—will go home and make his own selection and present the committee with a *fait accompli*. They'll be the films that George wants to see, but that's only human nature.

No one can call running a film society a dull hobby. I'll never forget the time the day of the show arrived and no films. An expensive phone call across England confirmed that they had certainly been posted in good time, three days before. Finally, apprehensive over the wasted afternoon's work and the inevitable disappointment of the audience, I arrived home to be greeted with a blushing neighbour. She had taken them off the postman the day before and forgotten all about it!

R. P.

WHY DON'T THEY?

(Continued from page 995)

gate; light on inside front first-floor room. Walks up to front door, looks up. "Ispahan" over doorway. Despairingly he rings the bell. Waits, waits... At last: "Do you know which is 'Mon Repos'?" "No, new here. Sorry." Doctor goes out of gate, savagely slams it, pushes open next gate, walks up to unnamed door...

That's why the doctor doesn't come—he's been wasting half an hour looking for houses without name or number in streets where all houses look much alike.

Mother, is your gate clearly numbered? Have it numbered large and clear *before* you need the doctor!

Well, there you are; your turn now. But, in general terms, if you feel vexed about some petty local social evil, and say furiously, "Why don't they...?" then make a film about it. Quick! Lots and lots of people will want to see it if it's short enough. And when they've seen it, they may do something about it. Something practical and positive, like putting a number on their gate so that the doctor, the telegraph boy, the emergency milkman... Are you a milkman? A postman? I'm a doctor. Make that film, would you? Thanks.

RECORDS: PUBLIC PERFORMANCE

(Continued from page 1021)

In the case of amateurs, the Bureau prefers to deal with one of the principal organisations (such as the Institute of Amateur Cinematographers and the Federation of Cine Societies). This saves a great deal of paperwork. It's also notably cheaper. Early last year the Institute negotiated new rates for dubbing, and these rates have also been accepted by Chappell's, one of the publishing houses not in the Bureau's membership. In these circumstances, your cue sheet should be sent direct to the Institute or the Federation, who will furnish you with the necessary authority on behalf of the Bureau.

It is also worth noting that the I.A.C. now operate a lending library of mood music records based on the Boosey and Hawkes collection. Arrangements have been approved for amateurs to dub off these records while on loan, subject, of course, to the usual fees.

With this article I have reached the end of what I hope has been a useful survey of the legal problems of film making. But, needless to say, a great many interesting side issues have been raised in letters from readers. Some of these I hope to deal with next month.

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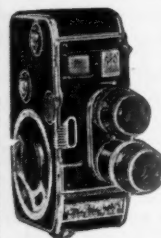
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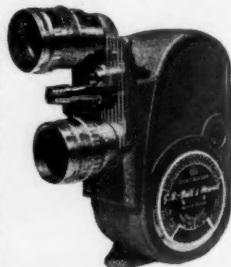
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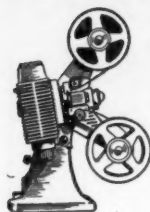
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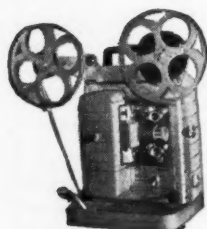
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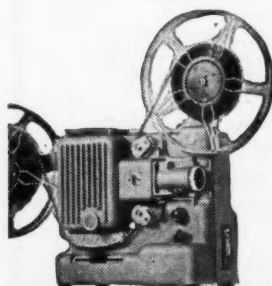
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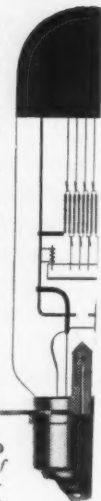
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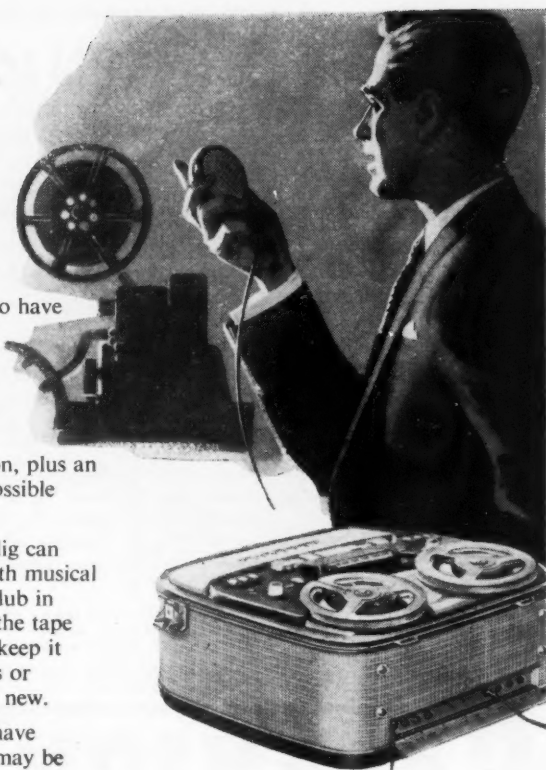
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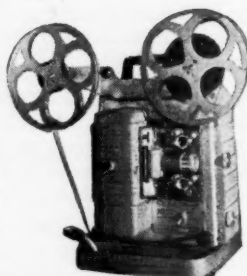


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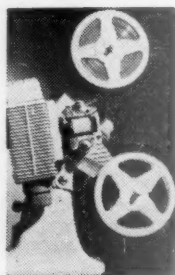
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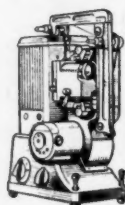
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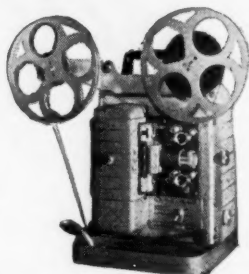
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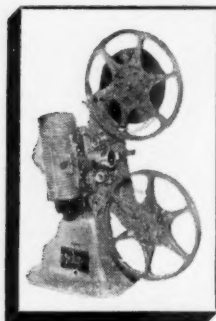
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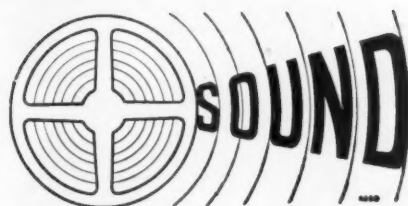
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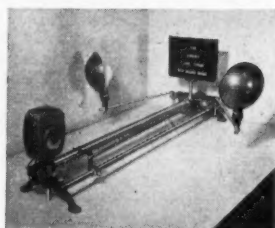
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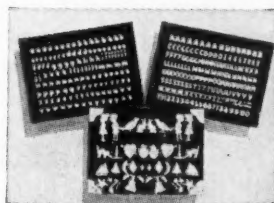
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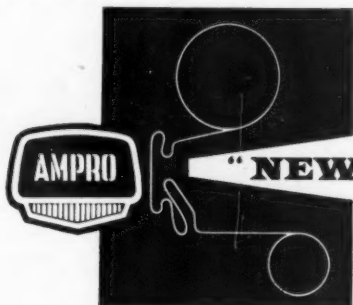
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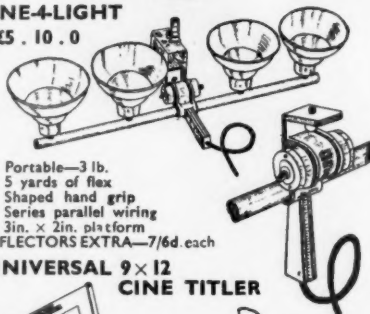
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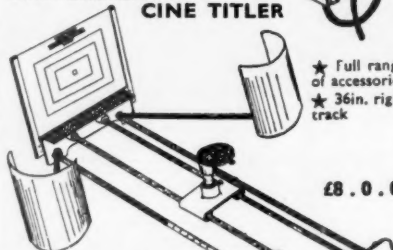
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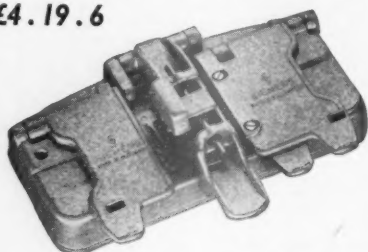


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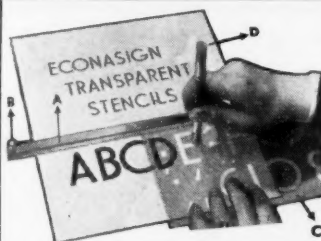


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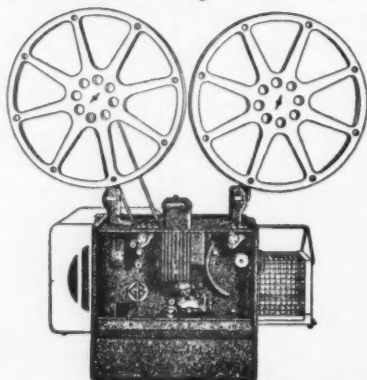
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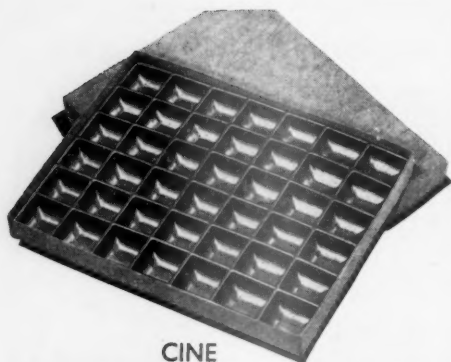
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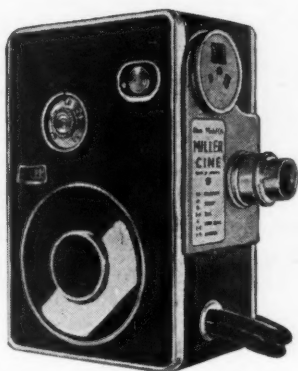
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Photographic Auction No. 18, Wimborne Auction Rooms, Wimborne. 12th February, 1958. Details from Welch & Lock, Wimborne, Dorset. (Tel.: 700.) Catalogues 6d. (when ready). Entries now accepted.

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Books and Magazines

American Publications. Figure Studies by Fritz Henle 35/3; Kodak Color Handbook 39/3; Year's subscription Home Movies 35/-; American Cinematographer 35/-; Popular Photography 35/-; U.S. Camera 39/-; Specimens 4/- each. Free catalogue.—Willen Ltd. (Dept. 18), 9 Drapers Gardens, London, E.C.2.

Handbook of Amateur Cinematography. Edited by R. H. Bombback. Containing the first eight titles of the famous Cinefacts Series. Provides a comprehensive survey of all the essential aspects of amateur film work from filming to screening, each step leading logically to the next and the whole providing a complete guide which will enable the reader to start making successful films right away. 396 pages, fully illustrated. 27/6 (post 1/-).

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Microfilms Ltd., St. Andrews Street, Dundee.—See page 1058
Reversal film processing, all makes, 8/9 5/16mm.—Howell's (PB5), Enfield, Middx.

Kodachrome, B/W, 8mm. duplicate prints, 16mm. to 8mm. reduction Kodachrome.—Highbury Cine Films, 8 Florence Street, London N.1. (358.)

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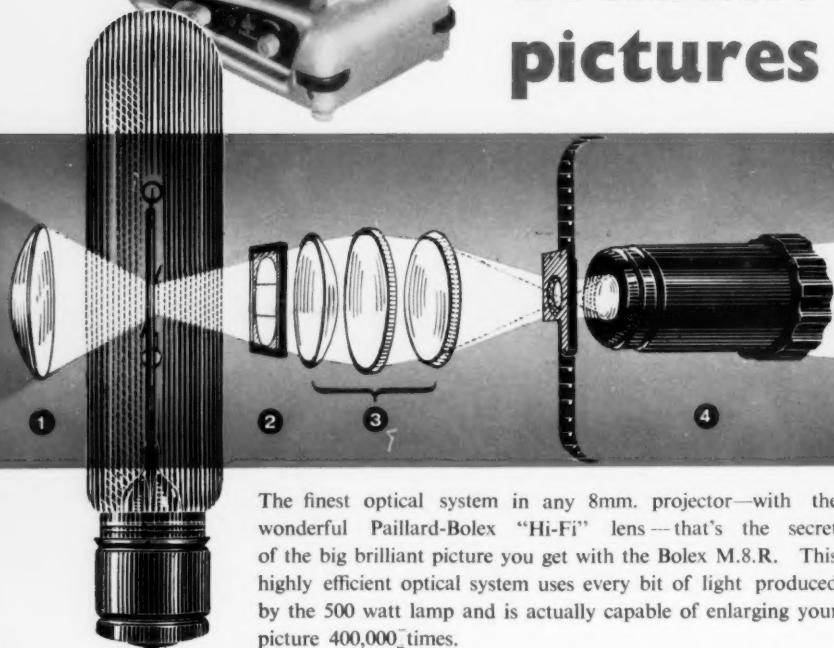
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